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Grace Moore Is Booked For Metropolitan

Popular American Musical Comedy Prima Donna and Former Opera-Comique Member, Joins Gatti's Company. First Sang in Tennessee Church Choir

GRACE MOORE, young American lyric soprano, popular revue singer, musical comedy prima donna and a former member of the Paris Opera-Comique, has signed a contract to sing at the Metropolitan Opera House.

General Manager Giulio Gatti-Cazazza of the Metropolitan will announce additional details of Miss Moore's engagement upon his return to New York on the Conte Biancamano next week.

Thus another young American soprano joins the increasing ranks of native singers at the Metropolitan. Miss Moore is young, beautiful, a native of Tennessee and she made a decided hit several seasons ago at the Music Box Revue. She has a lyric soprano voice and she has enjoyed a vivid and colorful career on Broadway, in London and in Paris.

Coming in November

Miss Moore has been making her home for two years at Antibes on the Riviera. She was given several auditions during the summer before representatives of the Metropolitan Opera Company and a short time ago she quietly signed a contract to appear on the great stage which has welcomed so many American singers in the past two seasons. Miss Moore will sail for New York on November first and will at once prepare for her appearances at the Metropolitan.

Miss Moore's early history, her rapid rise to stardom in Broadway revues, her two years of comparative retirement on the Riviera where she has been quietly studying, and the sudden news of her engagement at the Metropolitan rivals in many respects the vivid career of Miss Mary Lewis. Grace Moore is twenty-eight. She was born in the little town of Jellicoe, Tennessee, the daughter of Colonel R. L. Moore, a prominent business man of the South. Her early history was uneventful, but like all true heroines of opera and musical comedy fame she sang in the First Baptist Church.

Influenced by "Aida"

The Metropolitan Opera House had an early and amusing influence in determining her career. In 1918 she was a student at the Wilson-Green Music School at Chevy Chase. A short time later when Martinelli, the Metropolitan's popular tenor, sang at the National Theater Miss Moore sang an aria from "Aida" on a supplementary program. That settled it. A few months later Grace Moore ran away from another school, came to New York and besieged the managerial offices.

George Cohan heard her sing and urged her to try out for musical comedies. In her early New York days she was under study to Julia Sanderson.

Her early stage and adventures included appearances in two plays which never reached New York, in John Cort's "Just a Minute," and Fred Whitney's "Suite 16." She finally made her New York debut in Raymond Hitchcock's "Hitchy-Koo" in 1921.

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Photo by Edward Thayer Monroe

GRACE MOORE

Crooks Make Opera Debut in Germany

Richard Crooks, American tenor, won the unstinted approval of a discriminating Berlin audience on Tuesday night when he made his appearance in opera as *Cavaradossi* in "Tosca" with Mafalda Salvatini in the title role, according to a wireless dispatch to the New York Times. Mr. Crooks won something in the nature of an ovation for his excellent singing and his convincing portrayal. With Salvatini he took fourteen curtain calls at the conclusion. Enthusiasm for his artistry was apparent everywhere.

This was but the second time Mr. Crooks had appeared in opera, his first essay having been a week ago when he was acclaimed

in the same rôle at the former Hamburg Royal Opera House. His success on that occasion led Bruno Walter to engage him for last night's performance. He has been signed to appear in opera in Budapest next month. Mr. Crooks, while in Berlin, will also sing the title roles in performances of "Lohengrin" and "Faust."

Today Crooks gives a song recital in Berlin at the Beethoven Saal. On October 8 and 10 the artist sings two recitals in Oslo, formerly Christiania, the capital of Norway. Directly after these performances Crooks will sail for America to open his season here with a song recital at Carnegie Hall on October 26.

Koussevitzky Will Again Play Double Bass

Two Charity Recitals on Schedule of Boston Symphony Leader, Who Returns From Europe With New Music for Season's Programs. Damrosch Returns

SEVERAL world premières of importance and many American "first times" of similar interest—this latter category including Stravinsky's opera-oratorio "Oedipus Rex"—by the Boston Symphony, and the first American recital appearance of Serge Koussevitzky, the organization's conductor, as double bass player, are among the major promises of the new season. These were announced by Mr. Koussevitzky in an exclusive interview with MUSICAL AMERICA on Tuesday afternoon, when he returned to America aboard the Ile de France.

Although Mr. Koussevitzky first attained fame as a double bass player, having taken Europe by storm in this rôle and won reputation as an exponent of the instrument greater than that accorded any other artist since Bottesini, he has not yet given public recitals in America. Mr. Koussevitzky stated that he would give only two recitals, one each in Boston and New York, both being for charity. The date of the Boston event, he said, was Oct. 21.

"Oedipus Rex" has aroused great interest in European circles, and will stand importantly in the list of novelties to be performed by the Boston players. It is written for chorus and orchestra.

New Prokofieff Works

Two new Prokofieff works—his Second Symphony and "Pas d'Acier"—will represent the latest turn of the composer of "Sept, ils sont Sept!" and the "Love for Three Oranges." A new symphony by Walter Walton of England, whose "Portsmouth Point" was heard in Boston last year, will have its first performance anywhere.

Among the other world premières, Mr. Koussevitzky said, are a Poem by Philip Lazare, a suite by Aaron Copland, a suite for string orchestra by Conrad Beck—a Swiss—the Second Piano Concerto of Alexandre Tansman and a symphonic poem by Martinou. The names of Martinou and Beck are unknown here. A symphonic poem by Malipiero, also, is announced for American initiation.

Europe's Orchestras

The progress of Germany's orchestras and a contrast-unimpressiveness of those in France were remarked by Walter Damrosch, who also returned aboard the Ile de France. He and Mr. Koussevitzky had daily chats *en voyage* and both enjoyed the trip to the utmost, they said.

Governmental support in Germany is the inestimable aid responsible for this advance in quality, Mr. Damrosch explained. The best conductors are paid from ten to twelve thousand dollars a year there and the orchestras are stable; the musicians are not underpaid. They are not forced to undertake outside work—in fact, they are forbidden to do so, so that their entire interest is concentrated on their own organizations.

Mr. Damrosch reported that a condition just the reverse is true in France. There both conductors and players are astonished.

(Continued on page 2)



Joseph Urban, One of the Architects of the New Metropolitan Opera House

Broadest Benefit Is Juilliard Aim

Scholarships Will Be Granted Outside New York Whenever Possible

Whenever possible, scholarships offered by the Juilliard Graduate School of Music of the Juilliard Musical Foundation will be awarded elsewhere than in New York, "in order to distribute the Foundation's benefits throughout the country, and to avoid withdrawing talented students from worthy teachers and institutions in various cities."

Such is the statement made, following a recent conference of department heads, in connection with the school's opening on Monday, Oct. 3.

Dr. John Erskine, John M. Perry and Paul Warburg make up the committee on administration, which will direct the policy of the Graduate School in co-operation with Dean Ernest Hutcheson and with the advice of a council elected by the faculty. The present council consists of Rubin Goldmark, chairman, Mr. Hutcheson, Paul Kochanski, Marcella Sembrich, Olga Samoroff, Felix Salmond and Hans Letz.

Examinations have been conducted in Boston, Philadelphia, Washington, Cincinnati, Chicago, St. Louis, Minneapolis, Los Angeles and San Francisco by Francis Rogers and Guy Maier. These tests resulted in a large number of recommendations for fellowships and scholarships. The final examinations are held in New York City. As the Graduate School is limited to 200 students, the awards of new fellowships will be comparatively few.

Under the terms of the establishment of the Foundation, students must be American citizens or foreigners who have taken out first papers for citizenship. The board and the administration committee is following the most liberal possible policy under the terms of the will in this regard, the announcement adds.

The faculty heads of the Graduate School for the coming year are: piano: Rosina Lhevinne, Olga Samaroff, Carl Friedberg, James Friskin, Ernest Hutcheson, Josef Lhevinne; singing: Marcella Sembrich, Anna E. Schoen-René, Paul Reimers, Francis Rogers; violin and cello: Edouard Dethier, Paul Kochanski, Hans Letz, Felix Salmond; composition: Rubin Goldmark; aural theory, Franklin Robinson; diction: Minna Saumelle.

Lemberg Gives Opera by Nowowieski

LEMBERG, Sept. 11.—The Lemberg Municipal Theatre, which has recently gained a new director, Trcinsky, has given several novelties. Of greatest interest was a Polish work, "Baltic Legends," by Felix Nowowieski. This is a melodious score, with an interesting story. The settings were lent by the opera house in Posen.

WORDS AND MUSIC

By Deems Taylor

AN organ solo, played by the house organist upon The World's Most Expensive Instrument, is a regular feature on the afternoon bills of most of the more palatial motion picture houses. I heard one at the Lexington Theatre the other afternoon. (This is the ex-Lexington Opera House, built by Oscar Hammerstein, in which the Chicago Opera Company used to perform "Pelléas et Mélisande," "Carmen," "L'Heure Espagnol," "Louise," and other masterpieces). The vast auditorium was carefully darkened, save for one bright golden ray that picked out the organ console, and rich curtains softly and voluptuously drew aside to reveal the motion picture screen.

The maestro then proceeded to play an appalling sentimental ballad, the words, tastefully decorated with tinted views of intertwined lovers, being thrown upon the screen, so that the audience might lift its voice in song if it cared to do so.

There is no doubt that the large motion picture house is a potent factor in spreading good music throughout this country. There is also no doubt that it is an equally potent factor in spreading the worst music imaginable. Fifty-thousand dollar organs and seventy-piece orchestras will never turn the movie palaces into temples of culture so long as the musical taste back of them is that of Miner's Bowery Theatre.

AGAIN the American composer is traduced on the stage, this time in a melodrama called "Speakeasy" that opened in New York last Monday. It is a none too subtle study of life in the underworld—seen from a considerable elevation—with a cast of characters that includes a lady proprietor of a blind pig, a virginal niece from the country, a black-hearted villain who has designs upon the niece and a lot of incriminating information about her aunt; and the niece's legitimate sweetheart, who lives at the Princeton Club and knows how to handle a revolver. The plot (which you must have guessed) could just as well have taken place on a Vermont farm as in a speakeasy; in fact, as this department's seat-mate, the brilliant young managing editor of MUSICAL AMERICA, remarked, "They ought to play this thing backward, so that you could have the suspense of trying to guess how it began." It is, in short, a citified version of "Way Down East," with no surprises for the hardened playgoer, and the movie rights ought to be worth at least fifty thousand dollars.

The musician in the play is the broken-down sweetheart of the lady proprietor, who plays the piano at her emporium. Having seen other plays, you recognize him instantly as a musician, because he wears his hair long and is addicted to absinthe. You can also tell that his soul secretly yearns for Higher Things, because as soon as he is alone on the stage he stops playing jazz and goes into Liszt's "Liebestraum." You can further see that he is a composer, because he keeps a huge stack of manuscript

music on top of the piano, right by the absinthe, and turns over the leaves lovingly whenever the drunken customers leave him a moment's leisure.

THE rest is easy. You are now sure that the pile of manuscript represents the Big Work upon which he has spent years of unremitting toil (stage composers invariably spend twenty-five years on a single opus) and sure enough, he soon mentions that fact. The only mystery left concerns the nature of the composition. But that, of course, is no mystery at all. It is an opera. In a twenty-five year course of play-going I have never met but one stage composer who was not working on an opera. That one exception was the young man in Zangwill's "The Melting Pot." He was writing a symphony, and he wrote it throughout the play, as I remember, interrupting the action every few minutes to mutter "Tee dum, tee DUM!" and add a few bars to the manuscript, which lay conveniently open upon a nearby writing-desk.

I don't know why dramatists are so partial to operatic composers. Perhaps that is the only musical form they know. The "Melting Pot" lad is the only symphonic composer I ever saw upon the stage, and I have never even heard of a stage composer who was at work on an oratorio, an overture, a song cycle, or a string quartet. Likewise, I have never met a dramatist's musician who wore his hair short, who was not a drunkard, subject to fits and dizzy spells, and who did not do his composing right out in front of everybody.

INCIDENTALLY, the composer in "Speakeasy," like most of his clan, keeps his manuscript—his only copy—exposed to the public gaze in a room given over to drinking bouts and gun-play. It is no surprise, therefore, to the veteran theatre-goer, when one of the young lady habitués playfully throws the manuscript to the floor, and still less of a surprise when the mad-dened composer knocks her down. Later, when he realizes that he is a Failure, he slowly tears a few sheets in two, symbolizing renunciation. I do hope he had sense enough to keep an extra copy in his room.

It might be added—although you have already guessed it—that the Metropolitan has stubbornly turned a deaf ear to the great work. At one point in the play the composer dreamily played what I think was the Big Theme of the opera. If it was, I know without asking why the Metropolitan turned it down.

APROPOS of absolutely nothing in particular, I notice that there is an issue of stamps bearing the portrait of Woodrow Wilson. There are two interesting features of this issue. One is that the denomination of the stamps is seventeen cents—probably a subtle reference to the momentous year with which Wilson is associated. The other is that the portrait was obviously drawn by a rock-bound Republican.

that a more personal invitation may be extended, the Society suggests that those who attended the performance communicate with the manager, George Engles, at its offices in Steinway Hall, 113 West Fifty-seventh Street. Musicians who were members of the original orchestra are also invited.

Damrosch Home Again

(Continued from Page 1)

ingly ill cared for, he said, remarking that one of the foremost of that country's leaders receives the equivalent of \$2000 a year. The musicians are paid a proportionately small salary, and consequently are always on the lookout for more remunerative occupation. The result, Mr. Damrosch says, is a prevalent disenchantment and a constant change in the personnels of the orchestras; a conductor in France does not know from one performance to the next what men are going to play under him.

A beautiful "Tannhauser" performance in Dresden under Fritz Busch, guest conductor of the New York Symphony, excited Mr. Damrosch's admiration. He believes Mr. Busch's opera to be without doubt the finest in Germany today. Mr. Damrosch reported many happy hours in Fontainebleau, and elsewhere.



Edward Ziegler, Assistant Manager, Metropolitan Opera House

Berlin Will Hear Busoni's "Faust"

Operatic Novelty Scheduled For Season in Addition to Noted Soloists

BERLIN, Sept. 14.—Operatic novelties for the season hold a certain amount of interest. A new work by Leos Janacek, composer of "Jenufa," will be given by the State Opera later in the year.

Friedrich Schorr will sing the title role in Busoni's "Doktor Faust," to be given at the State Opera on Oct. 7. The work will have its first hearing in this city at that time. Leo Blech will conduct, and new stage settings will be designed by Aravatinos.

Conductor Makes Debut

At the State Opera a series of guest performances has been opened with Manfred Gurlitt as leader. He is known both as composer of a "Wozzek" opera and as conductor in Bremen. His first appearance was made in a recent "Faust" performance, in which Maria Mueller was a Margarete of beautiful voice.

The other baton newcomer in Berlin this autumn, Robert Denzler from Switzerland, has established something of a success at the Municipal Opera. He led recent performances of a novelty, "Les Deux Journées" by Cherubini, and repertoire works such as "Tristan and Isolde" and "Der Freischütz."

In the Wagner opera, Helen Wildbunn was the Isolde and Sigrid Oegin the Brangane, both excellent singers. Erik Enderlein was a less satisfactory Tristan. The King Marke of Alexander Kipnis was of high quality, and the Kurwenal of Wilhelm Rode was also admired.

In "Der Freischütz," the role of Agathe was to have been sung by Behta Kiurina, a guest from Vienna, but as she was indisposed, it fell to Grete Stückgold. This artist, who will make her American bow in the coming season, was again shown to be the possessor of an excellent voice and personal charm.

Concert Halls Opening

The autumn concert season is resuming its sway early. Titta Ruffo and Leo Slezak are both scheduled for early recitals in the Philharmonic Hall. Ruffo's assisting artist, at his concert on Sept. 15, is the Hungarian violinist, Francis Aranyi.

The Philharmonic concerts will be opened, under Wilhelm Furtwängler, on Oct. 9 and 10. The opening program will have as novelty an excerpt from Prokofiev's ballet "Chout."

Heinrich Schlusnus, baritone, who is to make his American debut in the coming season, will give a recital in the Philharmonic on Sept. 30.

Two American artists are announced for early recitals. Lucie Stern, pianist, will play in the Beethoven Hall on Sept. 23. Elizabeth Day, soprano, will give two autumn concerts, the first in the Bechstein Hall on Sept. 22.

Irene Scharrer, English pianist, was to play on Sept. 20, in the same hall.

Symphony Invites Original Auditors

Golden Jubilee Year of Damrosch Forces Will Open With Double Premiere

Celebrating half a century of unbroken musical tradition, the New York Symphony Society will begin its golden jubilee year on Oct. 21 with a concert that is to be a premiere in a double sense.

Not only will this be the opening concert of the fifty-first consecutive season of the organization, but it is proposed to include in this audience as many as possible of those persons who were present when Dr. Leopold Damrosch, as founder of a new orchestra, made the initial bid in 1878 for the attention of New York's music world.

The management of the Society has issued an invitation to all who attended the 1878 performance to visit Carnegie Hall on the evening of the twenty-first as guests of honor. A special box is to be set aside for them, as well as for musicians who were members of the original ensemble.

An announcement issued by the society in connection with this plan states: "In order

Two Opera Observers On The European Stage

Urban Finds Stage Mechanics Over Emphasized

Edward Ziegler Has Talk With Strauss

STAGECRAFT, in its ultra-modern expression in the theatres of Europe, notably Germany, is becoming so complicated, so costly, and so over-ambitious on the technical and mechanical side, that it must ultimately defeat its own aims.

That is the statement of Joseph Urban, architect and stage designer of the Metropolitan Opera Company, who has returned to America after a summer spent abroad in the interests of study for the new Metropolitan Opera House. He is fully convinced that the proper path of the American theater is toward simplification and added emphasis upon sustaining the illusion for which, after all, the theater exists.

Mr. Urban visited Paris, Florence, Nice, Prague, Vienna, Dresden, Berlin, Hamburg, Salzburg and Magdeburg in the course of his trip, but spent the greater part of the time in Germany, where experimental stagecraft has reached its fullest and most modern expression. His inspection included practically every city where technical directors and mechanical engineers had a new device or a new idea to offer and out of the great mass of material so acquired he found little that he felt to be capable of immediate translation into terms of American opera or the American theater in general.

Craze for Building

"There is a veritable craze abroad for building and rebuilding theaters," Mr. Urban declared. "The Berlin Opera House, for example has already spent fourteen million gold marks on renovation and improvements and the work is by no means completed. In Hamburg four million marks or one million dollars have been spent. The importance of these sums is realized when it is remembered that the greatest part in each case has gone for technical accessories and staging, such as intricate lighting arrangements and elaborate movable stages which are veritable skyscrapers of ingenuity."

"In the Hamburg Stadttheater I witnessed the presentation of 'Jonny, Spielt Auf,' a new jazz opera by the Czech composer, Ernst Krenek. It called for sixteen scenes and to accommodate the action a giant framework supporting three stages was utilized. True, the actual steel was hidden by velvet curtains, but when it was necessary for the scene to shift and the stage to be raised or lowered, this was all done before the eyes of the audience, and every vestige of illusion or beauty was destroyed. It was too cumbersome, too massive and too unnatural. My vision of a play or an opera that calls for many scenes,—and I do not deny the importance of these,—is that it should unwind like a scroll, easily, without effort and with due appreciation of the varying emphasis which should be placed upon each. Some call for high lights, some for shadows, and when it becomes necessary to move elaborate mechanisms, illusion and beauty are apt to be lost."

Opera Has Sixty Scenes

The jazz opera was an extremely interesting piece of work, according to Mr. Urban and is enjoying the approval and serious attention of most of the music centers abroad. It is to be compared in sincerity of purpose to "Skyscrapers," the John Alden Carpenter ballet which was presented at the Metropolitan a season or two ago. Other operas and dramatic pieces are constantly making a bid for attention which tax the ingenuity of the technical staff to the utmost. There is one with sixty scenes and its actual presentation is not beyond the realm of possibility. Nevertheless it is Mr. Urban's belief that the answer to such a problem does not lie in multiple stages, for by their very size and mass they become a definite impediment to the creator's conception.

"If the librettist sees Mephisto here," and the designer indicated a point on his desk, "he does not want to be told that Mephisto cannot enter there because a few steel girders make it impossible."

"The most satisfying and at the same time the simplest production which I saw in my entire trip was Max Reinhardt's conception of 'Midsummer Night's Dream' in Salzburg. The whole thing was managed in full view of the audience without a curtain, and yet at no time was the illusion spoiled or the beauty of the setting lost. It was



WILLEM MENGELBERG

Conductor of the New York Philharmonic Orchestra. The Impression in Bronze Is the Work of Alexander Architenko, Russian Modernist.

accomplished on one set with only the easy shifting of a few properties. Lights, shadows and masses completed the illusion. There was not a machine in evidence throughout the evening."

On the other hand Mr. Urban attended an ultra-modern play which he was forced to leave after the first act. "Not that it was not interesting and a miracle of mechanical ingenuity, quick changes, and vastness, but the sheer mental dizziness that resulted from too rapid and complex play upon the senses made it impossible to remain. In this production motion pictures, music, and shadows thrown on a huge screen, were summoned to the aid of the presentation before the real play began. The result was an actual numbing of the senses rather than the enhancement of the mood of the drama. Nevertheless, to the credit of the newer stagecraft it must be said that Mr. Urban returned to the theater on a subsequent evening."

These new tendencies in the German theater are traceable to Linnebach, Mr. Urban believes, a technical director of undoubted genius in building devices for the theater. The impetus toward mechanics probably comes from him, although there is no theater of any importance in Germany

which is not blazing its own way upon the trail he has set.

So great is the interest in things theatrical in Germany that the city of Magdeburg undertook as a civic enterprise an exhibition of theatrical arts. The historical, modern, and experimental stage was reviewed in great detail with exhibits from every part of Germany. A stage was erected upon which innovators were able to demonstrate their ideas in the greatest detail. Afternoon and evening performances were arranged at which any of the devices included in the exhibit might be tried out. There was even a floating theater on a nearby lake.

Mr. Urban does not for a moment deplore experimentation in the theater. He believes that it is the duty of the technical staff to realize upon the stage any conception of the composer's or dramatist's brain, and maintains that such realization is not impossible. His contention is, however, that excessive emphasis upon mechanics detracts from the purpose for which the theater exists, the creation of illusion, which is beauty. Over-ambition, which he calls "übertriebener Ehrgeiz," will kill itself after a certain point and the end which it seeks will be achieved by simpler means.

Korngold's Opera Listed by Vienna

VIENNA, Sept. 20.—"Norma" will be the first new production at the Vienna Opera this season. About the middle of October the Opera will bring out Korngold's latest opera "The Miracle of Heliane," with Franz Schalk as conductor.

In November Goetz' opera "The Taming of the Shrew" will be presented in a new staging. It will be followed by Alfano's "Madonna Imperia" in the same month.

A new ballet is also on the program. "The Nymph of Schönbrunn" by Lehner, who composed the music after motifs of Weber.

Maria Jeritza will appear before she leaves for New York. She is to sing the title rôles in "Turandot," "Salomé," "Tosca" and "The Girl of the Golden West." Mme. Jeritza has accepted an engagement for a number of guest performances in Paris and London next June after her return from the United States.

Richard Strauss will be in Vienna from December until April to direct twenty operas. Gertrud Kappel will spend the greater part of the season in New York.

In January Harald Kreuberg will appear in a ballet, which he will stage himself.

STRAUSS'S new opera on the Egyptian Helen is practically completed. The new stage of the old Berlin opera house is something to marvel at. Max Reinhardt is concentrating on his forthcoming American productions. There is too much stage machinery in Europe and Signor Gatti-Cazazza is steaming rapidly towards these shores.

Thus spake Mr. Edward Ziegler, assistant general manager of the Metropolitan Opera House who returned from Europe early in the week as genial, urbane and non-committal as ever. Behind him one almost felt the approaching shadow of Mr. Gatti who is still at sea on the S. S. Biancamano, weighed down with lists of new casts, new operas, and all the ponderous paraphernalia of Manhattan's operatic home.

Mr. Ziegler admitted he had been to Europe and stated that to the best of his knowledge and belief the Metropolitan Opera House would certainly open this fall. Then he talked informally about his trip. Salzburg and Reinhardt? They were unalloyed delights with exquisite performances of Reinhardt's productions of "A Midsummer Night's Dream" and "Everyman," which America will soon have an opportunity to enjoy. Munich? Lovely. Bayreuth? We-e-ll—the orchestra was superb. Frankfurt? A magnificent exposition with the Richard Strauss Festival as a rather disappointing coda.

Completing "Helen" Opera

Mr. Ziegler enjoyed an informal chat with Strauss and there was news that Strauss's new opera, tentatively entitled "The Egyptian Helen" (page John Erskine) with a libretto by Hugo von Hauptmannsthal is soon to be completed. The subject deals with Helen's sojourn in Egypt before her acquaintance with Menelaus, and the new work will enjoy its premiere in Dresden some time this Winter. In a chat with Artur Bodanzky at the Lido last year Strauss described his score as extremely melodious.

In Berlin with Joseph Urban, Mr. Ziegler surveyed the new stage of the old Berlin opera house on Unter den Linden—now the new Stadt Opera—with a gigantic stage costing over twelve million marks. Every conceivable appliance for staging modern productions on a large scale has been incorporated in the new stage. The main auditorium has remained untouched.

Mr. Ziegler and Mr. Urban then marched on Magdeburg to view the exposition of stage crafts, stage designing and engineering.

Likes Simplification

"I felt, with Mr. Urban," Mr. Ziegler remarked, "that the Continent has gone too far in applying machinery to the stage. Many fine stages have become overburdened with new apparatus and I hope that on new stages to be built in this country there will be a return to simplification. At a recent performance of 'Die Meistersinger' in Hamburg the cylinder of an elaborate scene shifting machine jammed and the audience had to be dismissed. To carry mechanical stagecraft to such an extreme seems wholly unnecessary and slightly ridiculous."

What Arbos Will Play

A number of new works from the land of his birth will be introduced to America by Enrique Fernandez Arbos, conductor of the Madrid Symphony, who will be one of this season's guest leaders with the New York Symphony. Mr. Arbos' programs will be almost entirely Spanish in character, it is announced, and will include works of Hallfr, De Falla, Corelli, Espla and Turina.

Mr. Arbos will give a first performance in America of his own adaptation of "Iberia" by Albeniz, contrasting it on the same program with Debussy's "Iberia." Other first performances will include "La Veille d'Amour de Don Quixote" by Espla, "La Procession de Rocio" by Turina and "Sara-bande" by Corelli. Mr. Arbos is scheduled to appear in New York March 22, 25, 30 and April 1, and in Brooklyn on March 24.

The Philharmonic Marks Its 85th Milestone

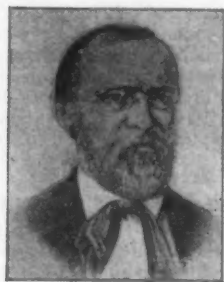
Crinoline Age Saw Birth of Ensemble

Celebrities Were Prominent in Programs

America's Oldest Orchestra Had Impromptu Founding in Apollo Rooms on April 2, 1842. Soloists Interspersed Lists with Opera Airs, and Players Received \$25 a Season

By Frances L. Whiting

IF you happen to be one of those fortunate imaginative persons who can walk the length of Irving Place and see, not the tall buildings and streets thronged with automobiles, and the moving picture advertisements of the new "Academy," but the leisurely victorias and bobbing parasols of a gentler age; or if, when you pick your way through the depths of Lower Broadway, the buildings shrink to a size that matches Old Trinity and St. Paul's Chapel, and you can imagine the smell of freshly cut



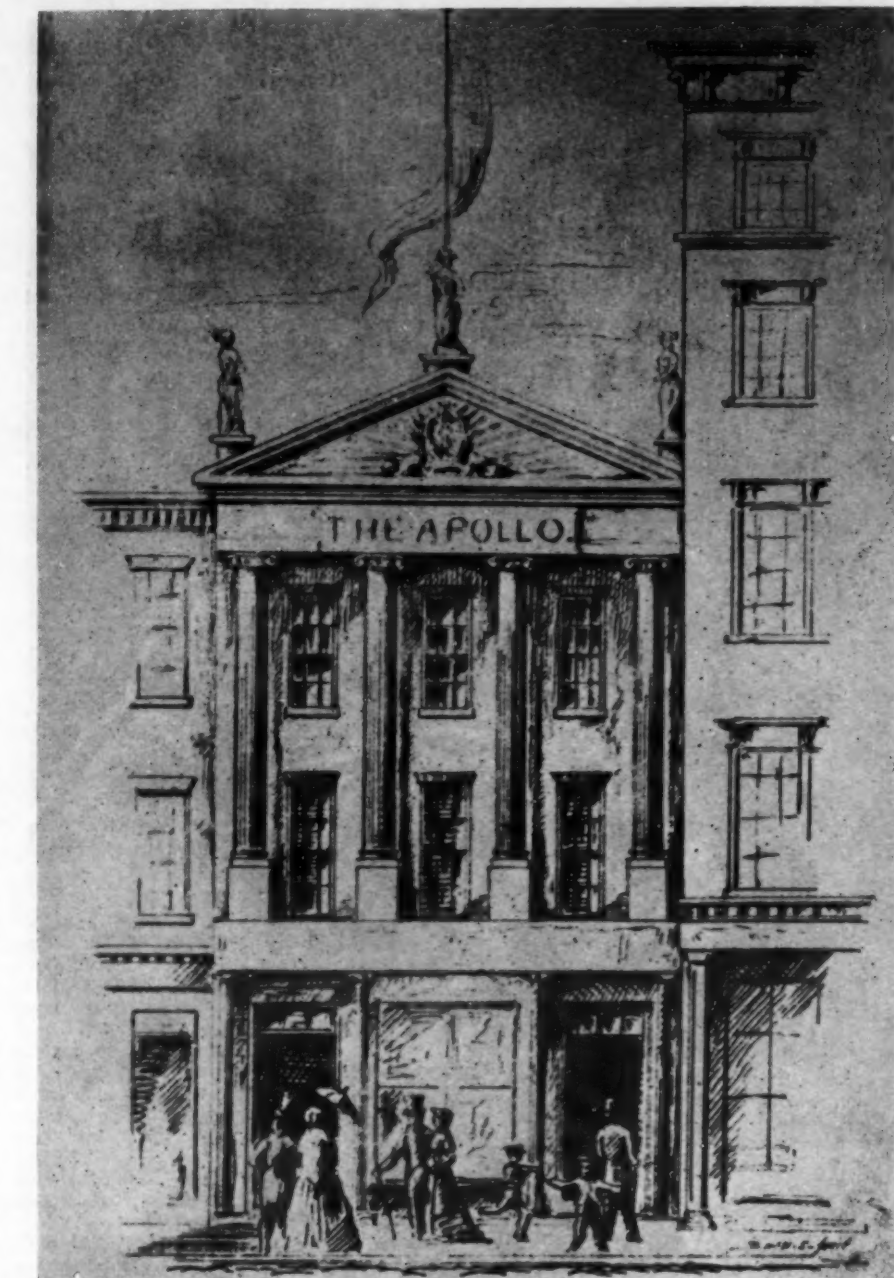
Carl Bergmann

grass from the lawns and parking strips in nearby side-streets as a fresh river breeze might have wafted it toward you a hundred years ago, then you are one of those who will be able to appreciate the significance behind the program that will be handed to you on the evening of Oct. 13 next, when the Philharmonic Society of New York opens its 1927-1928 season, the eighty-sixth of its uninterrupted artistic tradition. The legend at the top of the first page—2187th Concert—will be more to you than a mere number, and you will take your seat with the consciousness of sharing in the eighty-fifth birthday celebration of the oldest orchestral organization in America and the third oldest in the world.

Vienna's Slight Lead

It is only by the slightest margin that it cannot claim second place, for the Vienna ensemble which preceded it did so only by the matter of a few months. It seems incredible that the interval of time between the founding of the two should be so slight, and the fact that both organizations date from the same year throws light upon the comparative youth of orchestral music as a separate branch of the art, for by all possible standards Vienna should have outranked any artistic efforts of the new world.

Contrast for a moment the artistic and material background of the two cities in



The Apollo Rooms, Lower Broadway, in 1842, Where the First Philharmonic Concert Was Given

1842, when both societies came into being. The city on the Danube was still radiant with the afterglow of its "golden age," the age of Gluck, Haydn, Mozart, Beethoven and Schubert. Schubert had been dead only fifteen years and one year before his death he had marched behind the coffin of Beethoven through hushed streets. Hundreds then living had known the spell of personal contact with the geniuses of not only their own but all time. Music was the greatest of the arts, the protégé of royalty, and the "immortal beloved" of the solid bourgeoisie. Several musical organizations, particularly choruses, were already in existence, with a public trained to know and sustain the best.

In New York on the other hand was a young citizenry, eager and impressionable, beginning to gain wealth and opportunity for enjoyment; reacting against the austerities of pioneer days but infinitely more aware of the fire of Daniel Webster than the grace of Mozart, while among the city fathers were those who remembered Valley Forge rather than Schönbrunn. Two years later Charles Dickens was to visit the "barbarous gas-lit land" and set in imperishable syllables the weakness and crude strength of the new world.

Nevertheless in the Apollo Rooms, or, to put it in its less romantic and more truthful

Famous Conductors and Artists Introduced in Span of Years Which Intervened Since Day When Beethoven Perplexed Listeners and Late Comers Were Admonished in the Program

terms, the Apollo Saloon, at 412 Broadway, there met on April 2, 1842, a small group of men for the purpose of establishing a Philharmonic Society "for the performance of a number of concerts in every season of a higher order than have ever been given in the city." To this amazing perfecting principle, the founders, perhaps only half aware of the weight of their words, dedicated not only themselves, but generations of musicians to follow them. At the meeting were elected as officers: President, U. C. Hill, (the initials, as James Gibbons Huneker pointed out seventy-five years later, standing for Ureli Corelli, a combination suggesting at once Poe and Italian musical history); vice-president, P. A. Rieff; secretary, F. W. Rosier; treasurer, A. W. Dodworth, and librarian, W. Wood.

Mr. Hill, to quote Mr. Huneker again, "had been in Europe, and, a passionate disciple of all that was noble in the classics, he held counsel with several musicians, C. E. Horn, William Penson, P. Maroncelli, and others as to the possibility of founding an orchestra.... He had studied with the great violinist Spohr and, according to William Scharfenberg, this influenced him in his determination. Rehearsals were at once begun and the first concert...took place Dec. 7, 1842."

The First Concert

Picture if possible that splendid occasion. The crisp, sharp air of a Manhattan December; the bare austerity of the Apollo Rooms; the carriages of the elect discharging their beribboned and beruffled ladies, and escorts in careful black, in time for the "First Concert, First Season," to "commence at 8 o'clock precisely." The subscribers were received at the door of the concert room by several members of the orchestra selected by the board of directors for "their appearance and address" and were by them



Theodore Thomas



The New York Philharmonic Orchestra, the Oldest Symphonic Organization in America, as It Is Today

When New York First Went to the Symphony

escorted to their seats. These gentlemen wore white gloves and "carried long and slender rods of wood painted white as wands of office."

Henry E. Krehbiel wrote:

The demeanor of the performers before coming upon the stage as well as in the presence of the public, was of the most circumspect and dignified character. Gathered into an anteroom with their instruments in hand, the players waited until the conductor or president requested the oboe player to sound his instrument for the others to tune by; "Will the oboe player please give us his A?" This preliminary disposed of the band would wait until a word of command was given and then walk without confusion into the presence of the audience.

The players at the first concert numbered thirty-seven, according to one historian, and fifty-eight, according to another, and true to the old custom, all except the cellists stood during the entire performance. The program chosen by



Anton Seidl

Mr. Hill, while not one perhaps, which Messrs. Mengelberg and Toscanini will care to repeat this winter, was founded upon the rock which Mr. Krehbiel calls "the keystone of symphonic music"—Beethoven's Fifth Symphony. Its other offerings included a Quintet in D Minor of Hummel, the "Oberon" Overture and a "New Overture in D" by the now obsolete composer, Kalliwoda. Soloists were Madame Otto and E. C. Horn, who contributed a "duet" from Rossini's "Armida." Madame Otto also contributed a "Scena" from "Oberon" and an "Aria Bravura" from Mozart's "Belmont and Constantia." Mr. Horn essayed a "Scena" from "Fidelio."

Fines and Penalties

What the quality of the actual performance may have been has not been definitely recorded, but we do know of the Beethoven work that "while the listeners did not know whether it was beautiful, they felt that it was great." Two more concerts were given during that epoch-making year, with sufficient success to insure the continuance of the project through a second year with four scheduled appearances and an amended constitution to permit further expansion. Sixty-three members were definitely listed for the second season and their sincerity of purpose is nowhere better evidenced than in the rules they set forth for their own guidance. A fifty cent fine was imposed against the player who was not present at four o'clock on rehearsal days, or who left before six o'clock. Twenty-five dollars for a season of four concerts and necessary rehearsals was the sum set aside as payment for services, and "as much more as surplus funds should allow."

Apparently the members themselves lacked some degree of conviction where the potential surplus was concerned, for another clause sets forth the dictum that in case of a deficit a fine of twenty-five cents per member would be assessed monthly. Absence from a public rehearsal or concert was paid for to the tune of \$10 for each offence, and—woe upon woe!—the faithless gentleman who absented himself for another musical event forfeited his membership.

Admitted by Vote

Despite its possible hazards, membership in the organization was eagerly sought then as now, and only those were admitted who had been selected by a two-thirds vote of the electorate after having been proposed at a previous meeting. Once admitted, the newcomer paid \$25 for the privilege of associating with the movement and agreed to abide by the by-laws of the association.

"Honorary members" were "eminent artists in music" elected by unanimous vote after proposal by the directors at a previous meeting. So far as can be ascertained the only practical utility of the distinction consisted of free admission to concerts and

rehearsals. "Honorary associate members" did not need to belong to the profession.

Lincoln and "Eroica"

It is a striking fact that one of the first provisions of the society related to the establishment of an "old age fund"—a commentary not only upon the abundant optimism behind the project, but upon the economic position of the professional musician of that day. As it later developed, the confidence of the founders was not misplaced for the Society has given concerts in every season since 1842, and in that time only one has been postponed, and that only upon the occasion of President Lincoln's assassination. When the scheduled performance was given later the "Ode to Joy" was omitted from the Ninth Symphony of Beethoven and the "Funeral March" of the "Eroica" substituted, in token of respect to the dead hero.

From year to year the quality and quantity of the programs improved in consonance with the purpose of the Society as originally stated, and in 1852 one encounters the startling bit of information that Carl Eckert, who had visited New York on a tour with the celebrated Henrietta Sontag a year or two before when both had been elected "honorary members," returned to Europe and revised the Philharmonic Orchestra of Vienna. The latter organization, so auspiciously inaugurated under the leadership of Nicolai, had lapsed in 1847 when the composer of "The Merry Wives of Windsor" relinquished the work, to the point of presenting only one concert a year in 1848 and 1849, when it ceased to function altogether.

From 1842 until 1865 when the brilliant figure of Carl Bergmann emerged as sole conductor of the orchestra, the artistic destiny of the group was directed by eight men: U. C. Hill, the founder, M. Etienne, H. C. Timm, George Loder, A. Boucher, Theodore Eisfeld, Max Maratzek and Carl Bergmann. During this period emphasis was necessarily placed upon stabilizing the Society itself and improvement in the quality of its repertoire and musicianship. The sixth season saw the list of associate members increased to 132 and the inclusion of women among them.

Benefit Earns \$390

With the temerity of youth we find the enthusiastic leaders declaring at the end of the same season, "We must have a hall." In those innocent days thought and action were apt to be synonymous, and accordingly a "grand concert with choral symphony" was announced for the benefit of a Philharmonic Hall. It was a great success artistically, we are told, but it netted—\$390—and the orchestra continued to appear where it might, at the Apollo Rooms, Niblo's Garden, the Academy, Irving Hall, and Steinway Hall.

Documents of the period furnish an illuminating sidelight on the customs and manners of our grandfathers. The fifteenth annual report of the Society carried a report which epitomized perhaps the precarious footing upon which it found itself with its patrons socially, although musically it was soundly esteemed:

Due allowance must be made, and is cheerfully made, for youth and vivacity; for the long periods of attention required; for the exacting attention of so many elements of beauty and attractiveness. But the interests of Art are positive and insisting as to the degree of order and attention required. We must necessarily insist upon musical good manners. If each little neighborhood would promptly frown down the few chance disturbers—perfect order would be secured.

For many years each program bore this touching plea, couched in the idiom of the day:

Earnest complaints have been made to the Director of the annoyance, not to say the absolute pain, occasioned to real lovers of music, by those who enter and take their seats during the performance. The Directors therefore respectfully ask that those who may honor the concerts with their presence will endeavor to arrive at the Academy and to be seated a few moments before the concert is to commence, and that if unable to do so, they will have the goodness not to enter the auditorium during the actual performance of music. At the close of each movement or composition there will be a pause, during which those who may be late can enter and take their seats without interfering with the enjoyment of others.



Ureli Corelli Hill

The First Concert Program and Its Conductor

It is quaint indeed to read that on Nov. 7, 1863, "Miss C. L. Kellogg" appeared in a "grand scena from the opera 'Die Freischütz,'" and also sang "Variations de Bravura for Soprano, by Theodore Eisfeld, (1st time)." A young violinist by the name of Thomas (Theodore, of course) played "Mendelssohn's Concerto for violin in E, Op. 64" the next season. Chopin's Second Concerto was heard for the first time in 1861 under the sponsorship of S. B. Mills. Edwin Booth read Byron's "Manfred" to Schumann's music in 1869 and Mrs. Scott Siddons interpreted "Midsummer Night's Dream" to the setting of Mendelssohn. Rubinstein and Wieniawski appeared together on a memorable night in 1873. The roster of the immortals who gave their services as soloists is an impressive and lengthy one.

Espousing Revolutionists

To Carl Bergmann must go the credit for espousing the cause of the revolutionists, Berlioz, Wagner and Liszt. It was a brave list of "first times" that he added to the record. One of the most thrilling episodes of the eighty-five years of Philharmonic history was encompassed in the presentation of the "Tannhäuser" Overture on April 21, 1855. Its reception was not a demonstration in the accepted sense, but the high tribute of silence, a silence charged with psychological significance. And yet the listeners had been prepared for it by a lengthy program note:

The following description of the Overture, by the celebrated Liszt, (although affording abundant evidence that the writer is a leader in that "young Germany" party which accepts Wagner as a great reformer, and the originator of a new era in music,) will be interesting not less for its intrinsic beauty than for its distinguished source. It may be safely affirmed also, that whatever difference of opinion may obtain as to the merits of the opera of Tannhäuser, or the theories of its composer, all parties agree in accepting the overture as a work of great originality and brilliance.

Liszt's explanation followed.

"First Times"

There followed the "Lohengrin" Prelude in 1857; the "Flying Dutchman" Overture in 1863; and in 1866, the "Tristan and Isolde" Prelude was heard, two decades before its complete performance under Anton Seidl at the Metropolitan, and one year after its first performance in Munich. In 1859 "Les Préludes" of Liszt was presented as a novelty and in 1864 the "Faust" Symphony. Several years later the same composer entrusted to the orchestra his manuscript of "Le Triomphe Funèbre de Tasse" for its world première.

Theodore Thomas took up the work of Bergmann in 1877 and carried the ensemble to new heights. Dr. Leopold Damrosch, Anton Seidl, Emil Paur, Gustav Mahler, Vassily Safonoff, Josef Strinsky, and a galaxy of conductors from foreign shores including Henry Wood, Felix Weingarten, Wilhelm Furtängler, Richard Strauss, and recently, Willem Mengelberg and Arturo Toscanini, have in turn guided the progress

PHILHARMONIC SOCIETY.

FIRST CONCERT, FIRST SEASON.

Apollo Rooms, 7th Dec. 1852.

TO COMMENCE AT 8 O'CLOCK PRECISELY.

PART I.

GRAND SYMPHONY IN C MINOR. BEETHOVEN.
SCENA, from Oberon. WERKER.
MADAME OTTO.

QUINTETTE IN D MINOR. HUMMEL.

PART II.

OVERTURE TO OBERON. WERKER.

DUETT—from Armida. ROSSINI.

MADAME OTTO AND MR. G. E. HORN.

SCENA, from Fidelio. BEETHOVEN.

MR. C. E. HORN.

ARIA BRAVURA—from Belmont and Constantia. MOZART.

MADAME OTTO.

NEW OVERTURE IN D. KALLIWODA.

The Vocal Music will be directed by Mr. TIMM.



Josef Strinsky

There is perhaps no more stable musical organization in existence. In 1909 certain changes, made necessary through the enormous growth and increased prestige of the society, were effected, largely through the instrumentality of Mrs. George H. Sheldon and Mrs. W. H. Draper, with the result that the members now devote their entire time to the work of the orchestra, and receive a stated salary. The Society's business is handled by a board of directors who rank high in artistic, social and financial circles. In 1911 a bequest from the late Joseph Pulitzer in the form of \$1,000,000 placed the organization in an enviable situation.

In "Modern Dress"

The Philharmonic has "created, bred and educated its public," said Mr. Krehbiel in 1892 and this it is continuing to do, even in the fullness of its maturity. Children's concerts, inaugurated a few years ago, have become a permanent institution and a mortgage on the musical future of the city; student concerts, at greatly reduced rates maintain the early ideal of a broad and cosmopolitan audience. To this end also the summer series in the Lewisohn Stadium has been promoted with signal success.

It was Huneker who said, "The history of the Philharmonic Orchestra is the history of music in America." There is no orchestra in any large or small community of the forty-eight States that does not reflect consciously or unconsciously the taste engendered during the eighty-five years of its steady, healthy growth. With its feet firmly planted on the rock of the classics, it has not hesitated to look about for those works of contemporaries which are worthy of inclusion in its repertoire.

In the words of Krehbiel:

If it cherished the ideal of classical music as represented by Beethoven as its starting point it has showed itself in fullest sympathy, and possessed of the largest tolerance even in

(Continued on page 9, Col. 4)



DEAR MUSICAL AMERICA:

WHAT the musical world ought to want today is an authoritative and thoroughly entertaining study of Richard Strauss.

Wanted—A Good Book on The Strange Case of Strauss

Most of the recent books dealing with music are excellent soporifics. In the world of music, a literary *aperitif* is needed and a book on Strauss would be a good one.

I humbly suggest to some one equipped with leisure, curiosity, tenacity and brains a critical study of Richard Strauss "as man and artist." I overheard Ernest Newman say he doesn't want to write any more books about music because people won't buy them or even borrow them to read. Alfred Knopf produces an occasional book on music and he continues to exhort the scribes of music to write about anything they want to.

Won't someone tackle Richard Strauss? To every student of psychology—and doesn't this include everyone these days from Tatoosh Island to Key West?—the genius of Richard Strauss needs a new analysis. To the sophisticates Strauss may be a Merlin that failed, a man with a mantle too big for him. Already he seems to be patronized in several quarters. Perhaps he simply wrote himself out in the prodigious expenditure of energy required for his heaven storming tone poems of earlier years.

BUT, whatever the keynote of his case, Strauss stands on the Great Divide of two centuries destined to slash vividly the pages of history. Scan the course of his compositions, study a series of good portraits of the man, and perhaps, with me, you will wonder what happened to him. There is a good story somewhere. Olin Downes suggests as much in last Sunday's Times. He reports vividly the surprising conclusion of a dull Strauss Festival at Frankfurt-am-Main when Richard the Second, with a burst of youthful enthusiasm which stunned his friends, jumped to the stage and overwhelmed the audience with a brilliant stormy performance of Don Juan—played by a brass band of hot-blooded Spaniards! The score was specially arranged for the event by Lamote de Grignon, leader of the band and a friend of Strauss. Downes reports this transformation of Strauss as the event of the Festival.

What happened to Strauss? Modernism? Too big a canvas, civilization, a natural exhaustion of energy, the death rattle of romanticism or something deeper and more significant?

If Mr. Newman won't tell us, someone ought to be subsidized and do so for the good of the cause, (with an appendix, perhaps, of unexpurgated notes by George Brown and those associated with Strauss on his last American tour.)

The Weed, the Vocal Cords, And a Good Letterhead Some men are interested in postage stamps, others in phonograph records, some in cigar wrappers, still others in bookplates. As for me, I must confess that letterheads have a peculiar fascination. If people only wouldn't write on them, I could collect them as enthusiastically as an entomologist does butterflies or coleptera. For instance, some such heading as "Institute of Applied Counterpoint for Ambidextrous Children" can be very fascinating to me, if not marred by some prosaic communication below as to rates, hours, requirements and dormitory facilities. Usually the letter itself is like a smeared cancellation on a tri-colored postage stamp, and when I receive an interesting letterhead that has been used for busi-

ness or social purposes I feel like the philatelist who has come across a badly damaged copy of a rare postal issue.

Imagine my pleasure then—comparable only to that of this same philatelist if he comes upon an unused or lightly cancelled specimen—when I was favored with a sample of tawny-tinted stationery entirely undamaged save for a neatly typed central inscription, reading "for your interest and information," and signed "Henry Bern." The brown lettering at the top read: "The Tobacco Society for Voice Culture," and the legend at the bottom, "Our Ultimate Goal: A Smoking Teacher for Every Singer."

Immediately there flashed before me various cigaret advertisements of which I have been made aware, in which singers of the operatic and concert stage have freely said their say on the question of throat protection. Sure enough, by watching the public prints, I noted a letter from Mr. Bern, now revealed as the president and founder of the Society, in which readers of the New York World were informed that the society aimed to "improve existing cigaret advertising so that the same shall be directed toward the health and comfort of the public, particularly in the care, improvement and strengthening of the vocal cords, and to stimulate and encourage throat-care by means of campaigns and propaganda to the end that the public will be educated to believe and swallow anything without verification or mastication."

Something of the same kind appears on the letterhead, wherein one of the aims of the Society is defined as "So to improve the cords of the throat through cigaret smoking that the public will be able to express itself in Songs of Praise or more easily to swallow anything."

Elsewhere, the founder stated that he sought particularly to establish "that a cigaret is a medicine and not a pleasure," "not a smoke but a voice lubricant."

I understand, on the authority of Frank Sullivan, writer of the *World's* column, "Out of a Clear Sky," that Justice Frankfurter of the Supreme Court refused an application for incorporation of the Society on the ground that it was frivolous.

But I still think it has a good letterhead.

THOSE young composers who decry the lack of a hearing for their work would do well to remember the dance, according to Eugene Goossens, English conductor of the Rochester Philharmonic Orchestra, who has returned to America again after his annual sojourn in London, Paris and Barcelona with the Diaghileff Ballet. Diaghileff, he writes me, is looking for new musical ideas. He commissions all his material for productions, music, stage designs and costumes, and when he is convinced that he wants a composer's score, that composer is assured of a truly artistic presentation to a very large and diverse public.

The Influence of Diaghileff on the Light Fantastic Mr. Goossens believes that the Russian organization whose triumphs he shared last summer, is exerting more than a slight influence upon the work of the younger generation of musical craftsmen, particularly the French and Russians. The former are plainly writing considerable material with ballet in mind, and the most surprising fact in this connection is that the particular medium tends to divert them somewhat from an ultra-modern mode. He perceives in the new scores more of an evident thought for contact with established schools of composition and much more thought for romantic appeal. Not that Mr. Diaghileff is exerting a disciplinary influence, he hastened to assure me. It is rather that the ballet form itself induces an extremely fanciful and imaginative mood which influences the composer's motive and form. Sauter's interesting score for "The Cat" which was given a remarkable stage setting in mica and steel, and Prokofiev's "Pas d'Acier," are examples of emphasis upon the fanciful rather than the bizarre, he points out. The conductor was informed by some of the Londoners who heard the various European festivals this summer that they, too, noted a less extreme and experimental mood in much of the symphonic music given first performances. "I could hear but little myself," he said, "but did find opportunity to hear de Falla's harpsichord concerto in London, in which I should say there is certainly no iconoclasm."

"Diaghileff," says Mr. Goossens, "has a west European public that is faithful and expectant; he is a fearless and able innovator and he has perfected an organization with remarkable co-operative technique in the production of ballet. As everyone knows, if there is to be a 'scandal' in matters of art, Paris is the proper place for it to happen. Diaghileff has many times given

Paris something to serve as a temporary stimulant. The London public for ballet is—shall we say—sophisticated, interested in trying anything once. Barcelona is different and in that city a repertory was offered quite other than that for Paris and London—a much more conservative program, both musically and as to ballet forms."

Mr. Goossens confesses with no slight degree of amusement that while abroad he enjoyed the novel experience of finding himself written and spoken of in his native England as "an American conductor."

WILL someone please page Euterpe! She will probably be found in some remote corner of Olympus, or wherever it is that the Muses disport themselves nowadays, crying her heart out over the jazzing of Gilbert and Sullivan in Berlin, the reports from American managers that the radio is sending the concert business to the dogs, the threatened demise of the Covent Garden season, and the non-arrival of the master musical mind of the twentieth century.

Perfumery Aids Music As Paris Gains a Shop She need only read the latest Paris dispatches (I suppose Olympus gets the latest Paris dispatches) to learn that all is not lost. The débacle is postponed! She—Euterpe—is to have a new (or at least newly renovated and modernized) temple all to herself. Nominally it is to bear a dedication to Debussy. Ganna Walska has just announced this benefaction to the musical world from the dainty security of her new perfumery shop in the Rue de la Paix.

Mme. Walska made her debut in the world of business a day or two ago with an éclat that startled even blasé Paris. Says a special cable to the *Times*, "No single person has for many years drawn such a crowd as she did in so few minutes in the middle of Paris." And again, "Midinettes, chauffeurs and passers-by stopped to look until so many hundreds had gathered that traffic was entirely stopped and the police were powerless." The diva's withdrawal from the musical world in favor of the subtler art of perfumery is only temporary, I learn. She has not abandoned her chosen career of singing, but will return to it with the profits from the shop in the Rue de la Paix, with which she proposes to convert the Théâtre des Champs-Élysées into a "temple of music."

The idea is delightful in its ramifications. I believe I am safe in saying that this is the first time that these two arts have been linked. How Erik Satie would have welcomed an opportunity to collaborate in working it out! We might have had a rare bit or two from his pen for the première, as, "Impressions of a Vial of Narcisse Noir," or "Nocturne Nuit de Noël," or even "Phantasie N'Aimez que Moi."

I confess to the Jesuitical philosophy where the musical art is concerned, and with all sincerity I wish the new venture well. "The end justifies the means."

When Max Lieblich Played For Sir Henry Irving I feel sure that a host of friends and admirers must have recalled vivid scenes of days gone by when they heard of the passing last week of the octogenarian Max Lieblich, once accompanist for Patti, Gerster, Sarasate, Wilhelmj, Melba, Calvé, de Reszke and a host of other celebrities. At one time nobody gave a recital without Max—not if he was an Artist.

For no small number of years Mr. Lieblich had charge of the entertainments given at the Lotus Club, and once, when Henry Irving appeared there, he improvised incidental music to the famous actor's "The Bells."

"Say, Lieblich!" said Irving, when they had concluded the piece, "that's wonderful. We'll have it published and we can do it together all over the country."

"Well, I'd like to, Irving," replied Max, "but I haven't the slightest idea what it was I played."

Does This Apply to Our Concert Halls Too? Is it possible that "movie" magnificence may have a limit after all? Ushers with the mien and manners of peers of the realm, cushioned seats, dimmed and changing lights to embellish the mood, orchestras of super-symphonic size, paintings, tapestries from Old World palaces! More than once, on my rare visits to the temples of the cinema, I have been lulled into a state of sweet somnolence with the drowsy luxury of it all, and caught myself nodding and wondering why, after all, a couch and soft cushions would not be well within the realm of possibility.

But no—at least not in the domain of that stern realist, Mussolini. In Italy the devotee of Navarro or Fairbanks sleeps at his own risk. The Supreme Court of Cessation, in the case of one luckless Arnaldo

Scardamaglia, after years of litigation, has decreed that the Mazoni Theater in Cassino, was not liable for damages when the said Scardamaglia met an untimely end, from injuries received when he fell asleep in a box during the course of the presentation and subsequently tumbled into the pit. The management, the decision avers tersely, cannot be expected to search every corner of the theater to ascertain whether there are sleeping spectators hidden away.

If American courts were to take a similar stand, I feel sure that the ingenuity of those who have already devised so luxurious a setting for the youngest art, would meet the situation in a characteristic way. Perhaps those Olympian ushers might be prevailed upon to pass down the aisles at intervals and brush the eyelids of the sleepily-inclined with a rose, or a perfumed feather, in a modern adaptation of the practice of our Puritan grandfathers, during the all-day church services which seem so remote nowadays.

"THE flowers that bloom in the spring —Hey! Hey!"

If you would be a Savoyard of the jazz age, forget the tripping steps of dainty Japanese misses, and "go into your dance" a la Charleston or Black Bottom.

First "Hamlet" in modern dress, then "Flivver Ten Million" and now Gilbert and Sullivan in modern clothes, this time in Germany.

In New York we have Winthrop Ames producing the Gilbert and Sullivan favorite in a finely-tempered performance that leaves the devotees nothing to quarrel about except the substitution of "prohibitionist" for "lady novelist," and such trifles; while in Berlin, in Max Reinhardt's Grosses Schauspielhaus, hallowed by dramatic spectacles of sound significance, we read of a presentation of the same piece "as a revue in twelve tableaux."

SOME of you may have wondered at the generosity of certain of our highest-priced opera singers, after reading cables from Europe describing their "benefit" appearances there.

How American Patrons Repay Their Debt To Europe Shall I let you in on a secret? You really ought to know, since you and your neighbor are among those who, to all intents and purposes, are financing these complimentary concerts abroad.

Let me hasten to add that I am not criticising the artists in the least. If they wish to sing for nothing on the other side, that is their affair. Often there is something of sentiment in these gratis appearances; but behind others there may be a shrewd business consideration that never occurred to you.

Yes, it may be sound business sometimes for the foreign artist who draws a fat stipend in America to give his art without cost in his own country. Aside from keeping the good will of his compatriots, what he is most concerned about is maintaining his stipend at the highest possible level.

America pays fees in many instances that Europe does not attempt to duplicate. It is because of this, that every European opera singer has his heart set upon singing in America. Once the prestige of a high fee has been gained, some artists consider it dangerous to sing for anything below their top figure. So, if they go back to Europe and for good will or sentimental reasons feel impelled to make some home-town appearances, they may deem it better to donate their services than to accept a fee which might seem to lower their market value.

And besides, generosity of this kind has been known to bring a decoration from a sovereign, accompanied by the convenient title of Commendatore!

There might be other reasons, you see, besides sentimental ones for being public-spirited abroad. With some of these singers, there might even be a situation which could be described as singing for money here and for glory on the other side.

That would be nice for the artist, nice for his little home town, and nice for our own broad-minded concert patrons, happy to know that what they spend on tickets is doing samaritan service in helping to make "benefits" possible abroad.

And as for glory, no one of us will begrudge any singer all he or she can acquire; nor pause in the act of purchasing an admittance pasteboard to ponder over "What Price Commendatore?" agrees your

Mephisto

Artists Add Gay Coda to Long Vacation Symphony



The Last Lap of a Lyric Holiday. The Friendship of Edgar Schofield, Baritone, and His Host, Edward Johnson, Tenor of the Metropolitan, Is Staunch Enough to Withstand Even the Vacation Test.



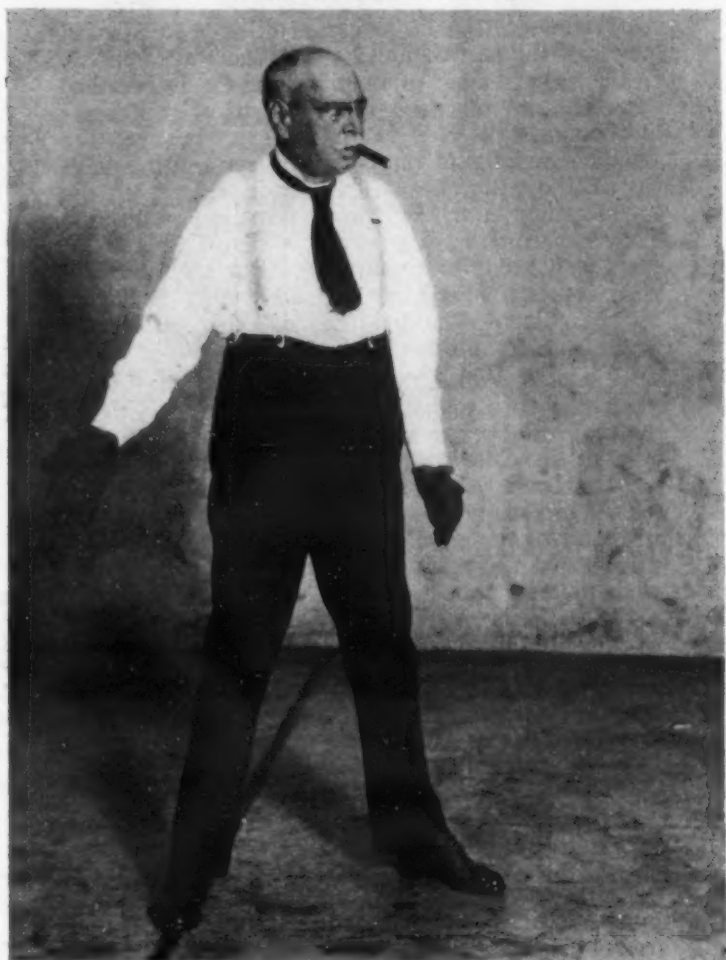
The Gordon String Quartet at Ease. At Ravinia Park They Were Caught by the Camera. They Are Clarence Evans, John Weicher, Jr., Mr. Gordon and Richard Wagner



Karl Kraeuter in the Berkshire Mountains. When He Wasn't Playing Quartets at South Mountain, Pittsfield, Mass., the Violinist Scaled the Berkshires and was duly Observant of Double Stops Atop Mt. Greylock



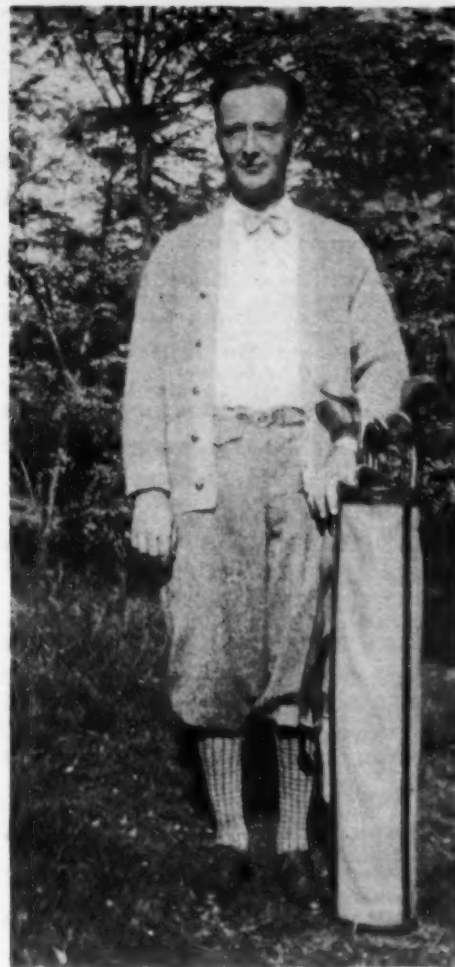
From Whence the Pleasure-vehicles Derive Their Name. Surrey, England, Wins Lee Pattison, of Two Piano Fame, to the Quiet Simple Life of the Country



With His Mighty Right (and Sometimes His Left) John Philip Sousa Keeps the Ball Bounding Against the Wall at the Hotel Allerton, Where He Practices the Game Daily. Although in His Seventy-third Year Mr. Sousa Can Give the Younger Generation a Few Points on the Art of Keeping Physically Fit.



An Hungarian Rhapsody Lacking the Customary Irregularity of Such Compositions. Richard Singer, Hungarian Pianist, Chooses a Spot for the Family Vacation, at Wasterland, Sylt, so Unlike the Manhattan Beaches as to Be Reminiscent of Them. Even the Ship in the Background Adds to the Pleasurable Quietude of the Scene. With Mr. Singer Are His Wife and Daughter, Lola



Via the Lincoln County News (Maine) Comes Word That Hans Barth, Pianist and Composer, Has Won a Five-Day Golf Tournament at the Wavenock Country Club, South Bristol. By Besting More Than Thirty Participants in Completing the Thirty-six-Hole Course in 131, Mr. Barth Was Entitled to the Cup Which Is the Customary Reward for Such a Display of Prowess on the Links



Music a la Carte at Manomet, Mass. Sweet Harmonies Flow from the Bows of Ruth Pierce Posselt and Emanuel Ondricek, Her Teacher, While Gladys Posselt, Accompanist, Waves the Baton in Masterly Fashion.



No Wonder the Roses Bloom Overtime When the Hand That Beckons Them to the Full-Blown State Is That of Julia Claussen, Who Aims a Well-Directed Line of Artificial Rain at the Farthest Violet Bed

MUSICAL AMERICA

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NEW YORK, OCTOBER 1, 1927

MUSIC IN THE AIR

WE usually tread gingerly in the domain of radio. So do the music departments of the daily press. Once pry a hole in the dike and the floodwaters of radio, with their amazing array of programs, their myriad musical activities, their broadcasting broadsides would sweep us from our modest moorings along the more classical banks of Europe.

But there are signs and portents in the air—literally. The Radio World's Fair ended in Madison Square Garden a week ago. The broadcasters assembled at the Astor last week ready for a good old lionizing game of confident forecast and back patting hindcast. But they encountered unexpected static. H. A. Bellows, a member of the Federal Radio Commission, informed the trusting brethren that "if anything could kill radio it is the nature of the programs that have been broadcast."

There was more static when another gentleman, Mr. James O'Shaughnessy, Amended Mr. Bellows' remarks and announced that an entirely new technique in radio advertising must be developed. When the convention closed the national broadcasters promised they would do their best to improve the quality of their musical programs.

In itself this is news of a minor character. But the day after the convention closed, on the Sunday music page of the Herald Tribune, there was a voluminous London letter by the erudite Lawrence Gilman on "The Wireless Cat and the Promenading Canary." The gist of it was that the venerable London "Proms"—those 'off season' London concerts roughly corresponding to our New York Stadium series—were announced last Spring as a thing of the past; that the British Broadcasting

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- Fearless and uncompromising without being intolerant.
- Patriotic without being provincial.
- Hospitable to all honest criticism, favorable or adverse.

THESE ARE THE AIMS AND PRINCIPLES OF MUSICAL AMERICA

Company, a subsidized governmental institution which caters to some 15,000,000 listeners, came to the rescue (to the ill concealed dismay of worried lovers of the best of music) and that the company, to the astonishment of its critics, not only breathed new life into the financial corpse of the "Proms" but immeasurably increased the attendance, the artistic standards of the performances and the quality of the programs. The music record of the broadcasting company for a year is astonishing. They have broadcasted performances of "Parsifal," Bach's "Christmas Oratorio," Elgar's "Apostles," "Der Rosenkavalier," Stravinsky's works conducted by the composer, and dozens of other even more formidable compositions.

This bold pioneering venture in English broadcasting is sure to have ultimate reverberations on this side of the water. The B. B. C's activities deserve the close study of American radio experts and concerns. There is too much hokum on the air today; too many speeches, too much cheap music, and most of the good music is badly arranged. The stirrings of the radio men last week show they are alive to their problems. Radio is on such a huge unwieldy basis in this country that the future union of fine music and radio is still befogged by conflicting local conditions.

But the future paths of orchestras and concerts, of fine music and good broadcasting are surely converging. There are signs in many quarters that the patrons of great orchestras in this country feel that they are casting their gold, however wholeheartedly and enthusiastically, into a bottomless pit.

We may not be ready for the London remedy. But the B. B. C's amazing record is a formidable and heartening portent of what men of vision may accomplish with the best of radio and the best of music.

CARL ENGEL WRITES US A LETTER

WE take pleasure in publishing a letter from Carl Engel, Chief of the Division of Music in the Library of Congress at Washington. Mr. Engel reviews briefly and succinctly the valuable activities of the national library at Washington, activities whose range and extent, as Mr. Engel intimates, are scarcely realized or fully appreciated in or out of the musical world.

Library of Congress, Division of Music
Washington, Sept. 26, 1927

Dear Sir:

In Musical America of Sept. 24 you say that "Officially, so far as the United States Government is concerned, art, and above all the art of music, does not exist." This statement requires a slight correction.

For twenty-five years the American Government has methodically collected music and books on music, with the result that in this short space of time the Division of Music in the Library of Congress has become one of the three or four largest and most comprehensive collections in the world.

Since the endowment of the Library of Congress, in 1925, by Elizabeth Sprague Coolidge (whose name is missing in your "new roster" of American

patrons and supporters of music), the Government, in a modest but dignified way, has begun to be active in the performance of music, including a number of compositions by Americans, and in the presentation of works or musicians new to our country. That the Library, in some of its dealings with foreign artists, has had the assistance of the State Department and of diplomatic representatives, here and abroad, emphasizes the governmental character of the undertaking.

These activities of our national library, made possible through the "Elizabeth Sprague Coolidge Foundation," are not limited to our national capital. Under the provisions of the foundation free chamber music concerts were given, last year, at the Fifty-eighth Street Branch of the New York Public Library (the first appearance in New York of the Pro Arte String Quartet of Brussels), the Boston Public Library (1), the Carnegie West Branch of the Cleveland Public Library (2) the Field Museum in Chicago (6), and at the Public Library in Los Angeles (2).

The performers appearing at these concerts, and the composers commissioned by the Library of Congress to write for it, as a rule do not realize what has happened here in Washington within the last two years until they are paid with a check on the Treasurer of the United States.

Yours very truly,
(Signed) CARL ENGEL
Chief, Division of Music

VIBRATO

So there is a large succulent prize atop the Schubert Centennial Celebration for a bigger and better ending to Schubert's Unfinished Symphony. We modestly suggest \$10,000 to the sculptor of the best looking head with a permanent wave for the Winged Victory of Thrace (prize to be awarded at the Atlantic City Mardi Gras.) Leonardo Da Vinci's painting of The Last Supper is badly in need of repair, there are several unfinished Rodin pieces lying about, and a number of stones are still missing from the Parthenon.

YOUNG MAN GIVES UP EMBALMING TO STUDY OPERA

Arthur Semans gave up embalming yesterday and started east to be an opera singer. For three months he has been working at D....'s funeral establishment learning the business of burying the dead. Next week he will begin his study at the School of Music, R—, N. Y., to learn the art of singing opera. (Des Moines, Ia.; Register Leader)

Why "gives up?" The young gentleman is simply entering another branch of the same profession.

Personalities



Composer and Artists on Holiday

Three musical celebrities recently met on a vacation at St. Jean de Luz. Shown in the photograph are (center) Maurice Ravel, composer, who will visit America as guest conductor this season; Arthur Rubinstein, pianist (left), and Paul Kochanski, violinist.

Point and Counterpoint

By Cantus Firmus, Jr.

Opera Speed Records



HE calling of the tenor has always had its hardships. Comes now Edward Johnson, who states that one of the operatic ilk ought to be able to "run a hundred yards in eleven seconds." Of course, it is possible that one would not be required to sing at the same time. But it would probably be a fine thing for sopranos and basses as well, if they could speed up their performances, say, in the second act of "Tosca," to the pitch of genuine athletics.

Opera will soon be a game of "catch as catch can," if these velocity tests come to be a regular thing. Carmen's little game of tag with José in the last act might be prolonged by some enterprising manager to include a quarter-mile handicap while the orchestra and auditors cheer.

Shall we some day see Mr. Gatti's annual announcement bearing the magic name of NURMI as guest artist?

Deceiving

"CRABSHAW—"What started the dog making that dreadful noise?"

Mrs. Crabshaw—"Fido's so sensitive! He heard the radio static and thought it was another Wagnerian tenor!"

J. J. O'C.

No More

"GRACE, what is that keepsake in your locket?"

"A precious memento—a hair from the head of the famous baritone, Blink."

"But he isn't dead and gone?"

"No, but his hair is!"

Melodic Saws

"MUSIC is the food of—conversation. Still sopranos lie deep.

The more harpists, the merrier.

Too many crooks spoil the trombone.

An engagement in the hand is worth two in the advertisement.

A costume is only as strong as its weak seam.

Where there's a will, there's a début.

A prompt in time saves extemporization.

R. M. K.

Dubious

"MANAGER (to composer)—"Why don't you compose an opera with a

happy ending? Have the hero win the girl in the end."

Composer (much-married)—"My dear sir, I thought you wanted a happy ending?"

Times Do Change

"WHAT'S become of all the whiskey tenors since prohibition?"

"All gone. We've only cigarette sopranos now."

H. B.

Too Provincial

"THE other evening on the radio we heard 'Tannhäuser'."

Mrs. Nuriche—"Oh, we never bother about such small stations. We always listen in for New York."

Bored

"COME where my love lies dreaming,"

Sang the lover who adored,

But his song was rudely ended

As his lovely hearer snored!

Undue Severity

"DOESN'T your choir sing at the prison any more?"

"No; several of the prisoners objected on the ground that it was not included in their sentences."

A. T. M.

Out of Practice

"CAN you play richigan?"

"Haven't touched a piano in six months."

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Rosamunde" an Opera

Is the "Rosamunde" music of Schubert, of which I have seen only the Overture and some ballet music, from an opera? If so, has it been given in America?

MIRIAM ZABRISKIE.

Maplewood, N. J., Sept. 25, 1927.

"Rosamunde" is a romantic four-act play by Von Chazy, to which Schubert composed an overture and ten pieces of incidental music. So far as is generally known, this play has not been given in this country. The work known now as the "Rosamunde" Overture was not composed for this purpose.

???

"Violoncello" Correct

Is not the full name for the 'cello, "violoncello," commonly misspelled. Should it not be "violincello?"

HARRY W. MARTIN.

Westfield, N. J., Sept. 24, 1927.

"Violoncello" is correct, since the word has no connection with the violin. The derivation is from "violone," a species of contrabass, to which has been suffixed "cello," a diminutive.

???

"Empero," Cadenza

The cadenza in the first movement of Beethoven's "Emperor" Concerto was written by the composer, I believe, in spite of the custom, which prevailed in his time, of allowing the performer to insert his own. Has this any significance, or was Beethoven's cadenza simply a suggestion on the part of the composer?

G. D. A.

South Beach, Conn., Sept. 23, 1927.

Beethoven inserted a note in the score insisting that his own cadenza and no other

be played in the "Emperor" Concerto, no doubt fearing the weakening effect of an unsuitable improvisation by the pianist. He breaks tradition one step further by supporting the latter part of the cadenza with orchestral accompaniment.

???

A Stokowski Premiere

When was Leopold Stokowski's transcription for orchestra of Bach's Passacaglia first played?

G. GRAYSON.

Boston, Sept. 19, 1927.

Mr. Stokowski led the Philadelphia Orchestra in his Passacaglia transcription for the first time in Philadelphia on Feb. 10, 1922. It had its New York premiere on Feb. 28 of the same year.

???

For Celebrations

Will you kindly verify my belief that Glazounoff's "Triumphal March" was written for a celebration of some kind? I am bringing together a few works which have been composed in these circumstances.

C. SEELEY.

Chicago, Sept. 18, 1927.

The full title of the Glazounoff composition reads: "Triumphal March on the Occasion of the World's Columbian Exposition in Chicago, 1893." It was commissioned by Theodore Thomas, musical director of the Exposition.

???

"In the Beginning"—

Who was the musician who is quoted as having said "In the beginning there was rhythm?"

PAUL GASTEN

Grand Rapids, Mich., Sept. 23, 1927.

Hans von Bülow.

IS YOURS MERELY A LOCAL REPUTATION?

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Fall Issue of Musical America

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The FALL ISSUE, with its complete forecast of musical activities, is retained by thousands as a book of reference.

Send your order now, or, if further information is desired, write at once, for the time is short.

Fall Issue bears date of Oct. 29th, 1927

Advertising must be received before Oct. 14

Musical America

501 Fifth Avenue

New York

A Carolinian Glee Club in Paris

PARIS, Sept. 15.—The American Church in the Rue de Berri was filled to overflow on a recent Sunday afternoon when a cosmopolitan audience listened to an unusual program presented by thirty-eight students from the University of North Carolina. The numbers embraced Negro spirituals and classics. The singers, between eighteen and twenty-two years of age, were led by Paul John Weaver.

Two groups of American Negro songs, arranged by Mr. Weaver, and listing such well-known spirituals as "Go Down, Moses" and "Swing Low, Sweet Chariot" were much relished. There was also some music of an earlier period, beautiful airs of Bach, Allegri, Carissimi and others. An interesting item was a Seventeenth Century melody, "Ye Watchers and Ye Holy Ones," arranged by Davison.

The spirituals were sung sincerely and artistically, the solo leader commencing and the chorus following with refrain. The audience rather got the impression of groups working in cotton fields or on plantations, lightening their toil with song. The religious character of all the music was much emphasized. The baritone end of the chorus occasionally weighed down the tenor, but as a whole the parts were well-balanced, and the numbers were particularly well phrased.

Paris is quite familiar with Negro spirituals, the celebrated Fisk singers having given third concert at Salle Gaveau last winter, but at this concert the students presented the selections in a new and acceptable manner, pleasing both musician and amateur.

The Philharmonic's Birthday

(Continued from page 5)

the earliest days, for music of the modern spirit. . . . A work that has been played at a Philharmonic concert is by virtue of that circumstance, looked upon as bearing the most valid stamp of excellence which the New World can bestow.

Although the first program that the white gloved usher handed the world of fashion in 1842 and the one which will bear the imprint "2187th Concert" are separated by the span of more than an average life-time, they are identical in the most significant aspect, for both are symbols of the same inspiration "to perform a number of concerts in every year of a higher order than have ever been given in the city."

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IGNAZ FRIEDMAN

ON THREE CONTINENTS IN 1927



1927

- January:** Bristol
Manchester
Sheffield
Eastbourne
Middlesbrough
Edinburgh
Dundee
Glasgow
Belfast
Dublin
London (with London Symphony Orchestra)
- February:** Birmingham
Cheltenham
Nottingham
Albert Hall, London
Reading
Oxford
Sheffield
Albert Hall, London
Leicester
Liverpool
Albert Hall, London
- March:** Paris
Bordeaux
Madrid
Bilbao
Pamplona
Barcelona
Oviedo
Vienna } Beethoven
Vienna } Centenary
Vienna } Festival
Budapest
- April:** Agram
Budapest
Dresden
Prague
Cracow
Lemberg
London
- May:** En route to Australia
- June:** Sydney (10 concerts)
- July:** Wellington (4 concerts)
Auckland (4 concerts)
Dunedin
Christchurch (2 concerts)
Napier
Wanganui
- August:** Melbourne (12 concerts)
Adelaide (4 concerts)
Perth (4 concerts)
- September:** Brisbane (2 concerts)
Auckland (2 concerts)
- October:** Honolulu (en route to U. S.)
- November:** Stanford University, Cal.
San Francisco, Cal.
(San Francisco Orchestra)
Los Angeles, Cal.
Santa Monica, Cal.
Anaheim, Cal.
Eugene, Oregon
Tacoma, Washington
Spokane, Washington
Pullman, Washington
Portland, Oregon
(Portland Orchestra)
Vancouver, B. C.
Salt Lake City, Utah
- December:** Chicago, Ill.
New York
(With New York Symphony and Beethoven Symphony)

SYDNEY—A greater virtuosity than that displayed by Ignaz Friedman has never been witnessed hitherto by a Sydney audience.—Sydney Sun.

MELBOURNE—Ignaz Friedman's art includes everything. He is the supreme technician, musician and poet, all in one. He held his audience spellbound.—Argus.

SYDNEY—He justified his high repute in some of the most exquisite and attractive piano playing ever heard in this city.—Herald.

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March to October, Australian and New Zealand Tours, Mgt., E. J. Carroll.

"Tristan's" Ship Sails Into Golden Gate

**German Opera Again Presented
on Pacific Coast After Decade,
as Local Company Gives Wag-
ner Work with Noted Guests**

SAN FRANCISCO, Sept. 25.—German opera was restored to the local stage, after a lapse of a decade, when "Tristan and Isolde" was sung by the San Francisco Opera Company, under the baton of Alfred Hertz as the second bill in the current series.

"Turandot" was given its first local performance later in the week.

Every seat in the Civic Auditorium had been sold for "Tristan" weeks in advance; and so many persons were unable to procure tickets that another performance, especially for their benefit, is announced for this evening.

Expectations of a noteworthy performance were fulfilled. Most of the singers, engaged especially for this production, were new to San Francisco. In leading parts were Elsa Alsen, *Isolde*; Kathryn Meisle, *Brangäne*; Rudolph Laubenthal, *Tristan*; Fred Patton, *King Marke*, and Pasquale Amato, *Kurvenal*.

Impressive Singing

The dramatic tones of Mme. Alsen, coupled with a fine sense of the theatre, made her interpretation impressive. Mme. Alsen was more convincing in the first act than in subsequent scenes, but these were pitched in the right key.

Mr. Laubenthal sang better than he acted. His voice seemed tinged with a baritone quality, which gave his *Tristan* an individual and powerful note.

American members of the cast were Miss Meisle and Mr. Patton. Miss Meisle was inclined to over-act, but she has never sung so well in this city. Mr. Patton's resonant voice was at its best. This singer's diction was perfect; his acting commendably restrained.

Some of the best acting was done by Mr. Amato, although at times he was somewhat disappointing. Angelo Bada made a thing of beauty of the off-stage *Sailor's* measures. Louis D'Angelo as the *Steersman*, Lodovico Oliviero as a *Shepherd*, and Millo Picco as *Melot* sang their brief parts in a satisfactory manner.

The settings were effective. The male chorus sang well, and added greatly to the picture sequences of the first act.

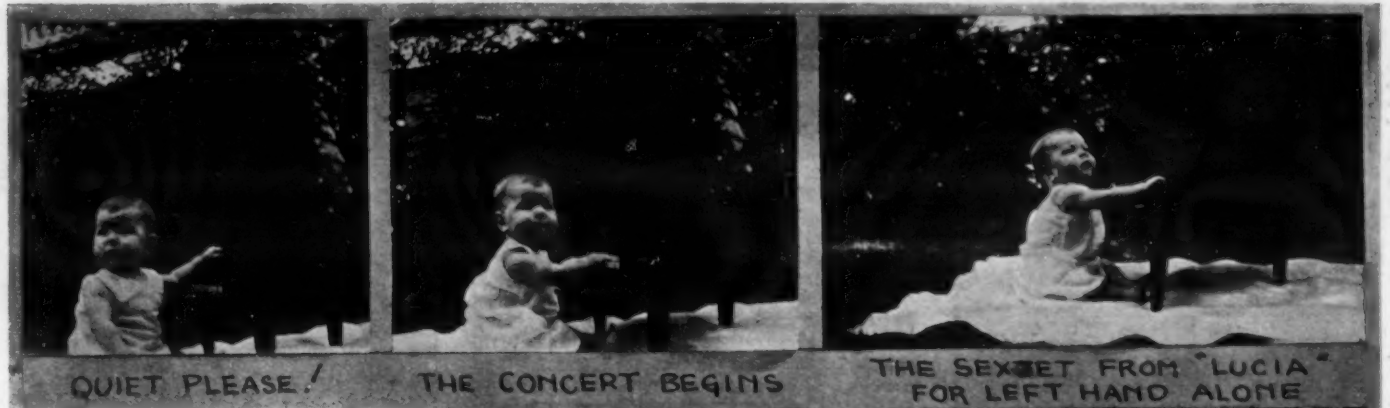
The orchestra was magnificent. Mr. Hertz maintained an exceptionally fine balance, both within the orchestra and between players and singers. The audience rightly demanded his appearance on the stage at the end of every act. Gaetano Merola, general director, also came in for his share of applause.

A Vivid "Tosca"

"Tosca," the third offering, was splendidly played and sung under the baton of Mr. Merola, by Anne Roselle, Mario Chamlee and Antonio Scotti.

Of particular interest was the San Francisco debut of Anne Roselle, who came from

Pianists Beware! A New Rival Enters the Field



INTRODUCING Evelyn Woodrow Brewster, aged five and one-half months, of Temple, Tex., in her first (positively her first) appearance on any stage. The young virtuoso admitted immediately following the premiere, that she acknowledges the classical Greek tradition as to dress, the "modernist" school as to technic and interpretation, and derives her inspiration directly from Nature in the manner of the Masters. The date of her New York debut has been tentatively set for Oct. 15, 1950.

Europe to sing the title role in "Turandot," and who assumed the role of *Tosca* in the place of Lucrezia Bori. Miss Roselle's voice is rather more lyric than dramatic in quality, but of ample volume. She possesses a gracious personality and histrionic ability, and invested her rôle with unusual "business" that gave it individuality.

Mr. Scotti remains a great *Scarpia*. Time has robbed his voice of some fullness, but has left his art intact. As *Cavaradossi*, Mr. Chamlee sang in traditional manner. At its best, his voice is beautiful, and singing of "E lucevan le stelle" was exquisite.

Angela Bada made *Spoletta* an especially cruel figure. Désiré Defrère's *Sacristan* was more reverent and less humorous than some we have seen. *Angelotti* became a prominent character in the hands of Louis D'Angelo, who also did good work as *Sciarrone*. Evaristo Aliberti as the *Jailer*, and Hazel Huff as the *Shepherdess* completed the well-balanced cast. "Tosca" was finely staged, the procession in the first act being spectacular.

The First "Turandot"

On Monday night "Turandot" was given for the first time here.

The opera was conducted by Mr. Merola as the fourth opera of the season. Anne Roselle had the title rôle, and scored decisively. Armand Tokatyan, singing here for the first time, made a fine impression as the *Unknown Prince*. Myrtle Claire Donnelly was an appealing figure as *Liu*; William Pilcher, a regal *Emperor*; Ezio Pinza, a splendid *Timur*; Austin Sperry, admirable as the *Mandarin*; with Millo Picco, Lodovico and Oliviero Angela Bada completing the cast.

MARJORY M. FISHER.

Orlando Organist Gives Weekly Recitals

ORLANDO, FLA., Sept. 24.—Carrie Hyatt Kennedy, organist, is giving a concert each Sunday afternoon in the Municipal Auditorium during September. She is assisted by city soloists.

P. P.

JOHN McCORMACK

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Salt Lake Begins Season's Activity

**Utah Federated Clubs Authorize
Officers—School Organizes
Mixed Chorus**

SALT LAKE CITY, Sept. 26.—Present officers of organizations associated with the Utah Federation of Music Clubs have been empowered to act until the spring of 1928. Officers of the Federation are: President, Mrs. E. E. Corfman; vice-presidents, Helen Sheets, Mrs. J. B. Ambler, Mrs. Scott Jones and Ellen Thomas; corresponding secretary, Mrs. C. W. Robb; treasurer, Charles L. Berry.

A mixed chorus is being organized as the McCune School under the direction of Tracy Y. Cannon. Works of Bach and church music of the sixteenth and seventh centuries will be studied.

Opera Chorus Rehearses

B. Cecil Gates announces that chorus rehearsals for opera in Salt Lake will start immediately.

The board of directors of the Salt Lake Musical Arts Society has elected Mrs. Ralph Richards to succeed Elizabeth Cunningham, who recently left this city.

The Utah Agricultural College has appointed Clarence J. Hawkins to the faculty of the music department of the Logan College. Mr. Hawkins will conduct classes in woodwind and brass ensemble, and have charge of band sections.

Theatre Engages Organist

Alexander Schreiner, chief organist at the Salt Lake Tabernacle, has been engaged to play the organ being installed in the new Capitol Theatre.

Lydia White Boothby, harpist, has returned from a two months' vacation in Southern California.

Nephi Davis, pianist and former student of Tracy Y. Cannon of the McCune School, has won a scholarship given by the Julliard Foundation.

Opera Season Closes in Buenos Aires

BUENOS AIRES, Sept. 10.—The opera season at the Colon under the direction of Ottavio Scotto was concluded with a brilliant performance of "La Traviata," conducted by Gino Marinuzzi. Claudio Muzio appeared in the title rôle, with Tito Schipa and Carlo Galeffi as the other principal artists. The company then went to Brazil, where brief series were to be given in Rio De Janeiro and Sao Paulo. The roster this summer in Buenos Aires included a number of interesting novelties, among which were "Lohengrin," "Fidelio," "Hänsel and

Gretel," "Norma," "Resurrection," "Quattro Rusteghi," "Le Rossignol" and "Louise."

**One Hundred and Thirteenth Anniversary
of "Star-Spangled Banner"
Observed**

WASHINGTON, Sept. 21.—The Society of the Daughters of 1812 celebrated on Sept. 14 the 113th anniversary of the writing of "The Star-Spangled Banner." Exercises held at the Francis Scott Key home in Georgetown, D. C., also celebrated the 150th anniversary of the adoption of the American flag. A. T. M.

Three Operas Completed by Malipiero

MILAN, Sept. 15.—Three new operatic works have been completed by Francesco Malipiero. The titles are "The Sly Harlequin," "Philomela and the Jester" and "Merlin, Master of the Organ." They will have early premières.

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Pavlowa Takes "Quixote" to London

Minkus Dances Have First Performance in British City. Promenade Concerts Bring New Works by Victor Hely-Hutchinson and Dr. Thomas Wood.

LONDON, Sept. 15.—Anna Pavlowa and her ballet company opened a two weeks' series at Covent Garden on the evening of Sept. 12, before a large audience. The



Anna Pavlowa

brilliant technic of the dancer and her associates again completely won spectators.

The novelty of the opening bill was the first performance in London of "Don Quixote." Although this has rather conventional

music by Minkus, the colorful stage performance afforded many moments of grace and attractiveness.

Mme. Pavlowa was the recipient of resounding ovations. Sharing in the applause was the new conductor, Efrem Kurtz, who made his first appearance in England.

"Proms" Novelties

The promenade Concerts in the Queen's Hall have continued to good attendance. Sir Henry Wood has conducted a number of familiar classics in the last weeks.

Two novelties have been given this week. Victor Hely-Hutchinson appeared as guest to conduct his Variations for orchestra. These are a rather quiet and thoughtful series, including an Intermezzo and a fugal Finale. The effect is like that of chamber music. The composer had a genuine success.

The other new work of the period was a "Seamen's" Overture by Dr. Thomas Wood, which had a first performance in London. This uses themes of nautical suggestion in some interesting scoring combinations. Other more or less unfamiliar numbers were Dohnany's "Variations on a Nursery Song" for piano and orchestra, the solo played by Isabel Gray, and Enesco's "Rumanian" Rhapsody, No. 1.

Notable Opera Project

The project of the manager, Charles Cochran, to give opera in the Albert Hall is to be extended, it seems, if the forthcoming Chaliapin performances are successful. The advance sale was reported at some \$10,000. Of the other events which are tentatively proposed, the most interesting is a first production in England of Prokofieff's opera, "The Love for Three Oranges." A program of Spanish music and dances, and a possible performance of "Carmen," are other suggestions.

The concert season is to have an important early event in the reappearance of Vladimir de Pachmann in a Chopin recital in the Albert Hall, on Sunday afternoon, Sept. 25.

Long Beach Launches Philharmonic Series

Marion Talley and John Corigliano Are Greeted in Joint Recital—Woman's Club Musicale

LONG BEACH, CAL., Sept. 24.—A capacity audience greeted Marion Talley when she appeared in the Municipal Auditorium on September 16, as the first artist of the Philharmonic Course managed by L. D. Frey.

Enthusiastic appreciation of the youthful singer's art was expressed in repeated encores. Arias by Rossini and Mozart were sung with beautiful tone production and exquisite shading. Other outstanding numbers were, "Conais-tu le pays?" from "Mignon," "Lo! Here the Gentle Lark" by Bishop, and "La Primavera d' Or" of Glazounoff-La Forge.

The assisting violinist, John Corigliano, showed excellent technic in compositions by Goldmark, Pugnani-Kreisler and Sarasate. Stewart Wille left nothing to be desired as an accompanist.

The Woman's Music Club gave a "between seasons musical" arranged by the

chairman, Mrs. G. G. Verbyck. Those presented were Genevieve Elliott Marshall, soprano; Mrs. E. E. Tinch, contralto; Virginia Hubbard, violinist; Mary Louise Feltman, harpist and singer; a violin octet—the Misses Hubbard, Comer, Taylor, Ketcherside, Jasper, Beal and Mmes. Chase and Middough, Mmes. Miller, Foreman and Parkinson, accompanists.

Otto T. Hirschler, organist at First Methodist Episcopal Church, presented four advanced pupils in recital recently.

Doane Gives San Diego Recital

SAN DIEGO, CAL., Sept. 24.—John Doane of New York gave a recital on the Lois Mary Cowels memorial organ in the Mission Hills Congregational Church recently. This was his last local appearance before returning to his eastern studio. Mr. Doane was assisted by Cleola Wood, soprano. W. F. R.

WATERLOO, IOWA.—Members of the faculty and students of the Maddigan School of Music have organized a "To Europe Study Club," the object of which is to finance expenses of two months of travel in Europe next summer. Only student artists are given membership.

B. C.



BEATRICE

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"England's Best Known Woman Cellist"

N. Y. Evening Post, June 18, 1926

Miss Harrison will be in this country for a short, intensive tour during October and November. Her engagements include appearances with the New York Philharmonic Orchestra on November 23 and 25 and with the Philadelphia Orchestra on October 28, 29 and 31. Her New York recital will be at the Guild Theatre on October 16.

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A leaflet giving complete information regarding the classes will be sent upon application to Erminie Kahn, 214 West 104th Street, New York.

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Marie Mattfeld, Famous "Hänsel," Is Dead

ON the eve of a season that would have marked her twenty-fifth year with the Metropolitan Opera Company, Marie Mattfeld, mezzo-soprano, died suddenly on Sept. 18, while on a visit to friends in Nauheim, Germany. Mme. Mattfeld went abroad early in the summer as was her custom, expecting to return in a few weeks for the winter season.

Mme. Mattfeld's connection with opera in New York antedated even her association with the Metropolitan, for she was identified with things operatic from the moment of her arrival in this country from Munich, the city of her birth. In 1895 she was engaged by Walter Damrosch for his newly-formed company and made her American debut on March 28 of the same year as the Shepherd in "Tannhäuser." She sang subsequently with the Ellis and Melba organization and in 1901 joined the Sembrich Opera Company.

The next step in Mme. Mattfeld's career took her to Germany in 1902 to play sourette rôles in the Stadt Theater in Bremen. The German engagement lasted until the reorganization of the Metropolitan Company under Heinrich Conried brought her again to New York. Mme. Mattfeld was immediately engaged with the new group and her affiliation continued unbroken from 1903 until her death. She was a member of the road company which toured the United States in 1905, arriving in San Francisco on the eve of the earthquake.

Had Large Repertoire

Although Mme. Mattfeld was at home in a repertoire of nearly 100 rôles, she is best remembered as *Hänsel*. She was always "the" *Hänsel* of the Metropolitan Opera



Marie Mattfeld

Company, teaming with Bella Alten as *Greil* in the hey-day of Humperdinck's popularity. She possessed a natural dramatic sense and a strongly marked feeling for the theatre. To every rôle which she essayed in her long career, whether it

chanced to be large or small, she brought a touch of true artistry and her handling of small parts became a well-grounded tradition of the institution.

This fine feeling and musicianship had its roots in the soil of Mme. Mattfeld's native land, where her family had been notably identified with music during her youth. Her father, Hermann Schmid, was a musician at the Bavarian court. Her uncle, Franz Joseph Schmid, was a composer of reputation and director of the United Singing Societies of Germany. Mme. Mattfeld's education was obtained at the Höhere Töchterschule and at the Royal Conservatory, from which she was graduated at the age of sixteen. In the course of study under Ludwig Thuille, she married a fellow student, Wilhelm Mattfeld, a composer of Roman Catholic church music, who came to America and became supervisor of music in the Brooklyn public schools. A few years later he took charge of the musical activities in Washington Irving High School in New York. Until his death about three years ago, he was closely identified with musical life in the city.

Endowed Children's Home

Although Mme. Mattfeld's life was enriched by association with musical figures of two continents, and her list of friends included celebrities belonging to two generations, her chief joy lay probably in private benevolences of which the world knew little. She had a great love for children and interested herself constantly in their welfare. It is recorded that in the winter of 1923 she bought from the city of Munich a quaint old house on the road to Oberammergau, which she named "Hänsel und Gretelhaus" and which, with the aid of generous New Yorkers, she endowed as a home for children under the age of five.

This love of children for their own sake was further demonstrated in her adoption of a gifted young girl in whose career she interested herself about ten years ago. Viola Mattfeld was the singer's companion on her last trip abroad and is at present in Germany.

FRANCES L. WHITING.

Lucille Manker Joins Faculty of Chicago Musical College

CHICAGO, Sept. 24.—Lucille Manker, Chicago pianist, has joined the faculty of the Chicago Musical College. Miss Manker recently returned from concert appearances abroad. In Italy she studied with Ernesto Consolo.



Marie Mattfeld as "Hänsel"

Concert Given at Buzzards Bay

BOSTON, Sept. 24.—Reinold Werrenrath, baritone; Roland Tapley, violinist, and Howard Slayman, pianist and accompanist, appeared at Edgar Davis' Sunday afternoon concert in his summer home, "The House on the Sands," at Buzzards Bay, on Sept. 11.

Boston Tenor Sings in Milan

BOSTON, Sept. 24.—Willard Erhardt, Boston tenor, who is studying under Angelo Parola in Milan, was chosen to sing the principal solo at the pontifical mass celebrated by Archbishop Rosa in St. Lawrence Cathedral on Sept. 3. Mr. Erhardt, known in Italy as Guglielmo Gherardi, sang Kahn's "Ave Maria."

Millar to Sing With Philadelphia Opera
Frederick Millar, British bass, has been engaged to sing several parts this winter with the Philadelphia Opera Company. He will appear as the King in "Aida" and Schaunard in "La Bohème."

Brahms' Friend Made Honorary Citizen of Vienna

VIENNA, Sept. 2.—The seventieth birthday of Eusebius Mandyczewski, archivist of the Friends of Music, was celebrated with his appointment to honorary citizenship. Mandyczewski, who belonged to Brahms' circle in his youth, has taught for many years at the State Academy, and has edited defini-

tive issues of the works of Schubert, Brahms and Haydn.

Monnaie to Give Opera Novelties

BRUSSELS, Sept. 13.—The Monnaie will give the world-première in the coming season of an opera, "Beatrice," by Ignaz Lilién. The book is based on a medieval Flemish legend, and has some resemblance to Volmoeller's "The Miracle." At the same opera house a revival is contemplated of Herold's opera, "Le Pré de Clercs," or "The Scriveners' Meadow." The opera is based on Merimée's "Chronicle of the Times of Charles IX," and was first given in Paris in 1832.

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Rochester School Will Add Degrees

Master of Arts and Master of Music Diplomas Announced At Eastman

ROCHESTER, N. Y., Sept. 25.—A graduate department, in which courses will lead to the degrees of master of arts and master of music, is announced by Dr. Howard Hanson, director of the Eastman School of Music of the University of Rochester. These courses will be held in co-operation with the College of Arts and Science of the University. The Eastman School thus acquires full university status as a professional school with both graduate and under-graduate departments.

Candidates for the master of arts degree in music must first have received the bachelor of arts degree, it is stated. Candidates for the master of music degree must hold the bachelor of music degree. This graduate department will be under the personal supervision of Dr. Hanson, and only students who have been passed by the committee on graduate study will be accepted as candidates for advanced degrees.

Limits Membership

The school has decided to limit its total membership to 2,000 students, of whom 400 will be admitted to the collegiate courses, leading to the degrees of master of arts, master of music, bachelor of arts. Bachelor of music and to the Eastman School diploma. Some 1600 will take the preparatory and special courses. The entering class in the collegiate course admitted this year numbers 140. Over twenty per cent have already taken work in other colleges and are entering with advanced standing; several have received the bachelor of arts or bachelor of science degrees.

The opera department of the school is co-ordinated with other departments. Stu-

Pope Pius Decorates Gigli After Benefit

POPE PIUS recently bestowed the insignia of the Order of St. Gregory the Great upon Beniamino Gigli, Metropolitan Opera tenor. The decoration was in appreciation of a concert given on Sept. 20 by Gigli to obtain funds for a chapel in memory of all persons who died in the World War. The chapel is part of the International Temple of Peace that will be erected in Rome.

dents in this department will follow a course providing a rounded musical education and must fulfill the requirements for graduation. The department is under the direction of Eugene Goossens. Vladimir Rosing director of the American Opera Company, will be the producer.

Scholarship Awards

Scholarships were awarded this year to seventy-one students in the various Eastman departments. Some 120 candidates presented themselves for examinations, conducted by Dr. Hanson, and a faculty jury. Among the winners are students from sixteen states and from Canada.

The scholarship awards were apportioned as follows: eleven in piano; six each in violin and voice; three each in trombone, tympani, organ and viola; two each in composition, cello, flute, harp, French horn, and clarinet; five in trumpet, two of them going to young women; one scholarship each in bass and oboe. In addition, three scholarships in preparatory piano, and two in preparatory violin, were awarded.

Eighteen scholarships were awarded in the opera department. Young singers from California, Oklahoma, Kansas and Western Canada were among the winners. A number of scholarship holders this year were chorus members of the Rochester Opera Company in its engagement last spring in the Guild Theater, New York.

The Eastern School is enlarging its scholarship provisions in the department of orchestral instruments.

Soloists Named for Philadelphia

PHILADELPHIA, Sept. 26.—The supplemental Monday evening concerts of the Philadelphia orchestra, to be given approximately at fortnightly intervals in the Academy of Music during the season, will have the most distinguished list of soloists since the series was started.

Josef Hofmann will play at the first concert on Oct. 17. Artists booked to appear later are: Beatrice Harrison, cellist; Heinrich Schlusnus, German baritone, making his American debut this year in opera and concert; Sophie Braslau, contralto; Vladimir Horowitz, pianist, also an American debutant; Dusolina Giannini, soprano; Cecilia Hansen, violinist, and Gitta Grdova, pianist.

The number of concerts in this series, started four years ago to supply a demand that could not be met with regular performances, has increased to ten. Conductors this season will be Fritz Reiner, Ossip Gabrilowitsch, Sir Thomas Beecham, and Pierre Monteux. The majority of the programs will duplicate those of the preceding Friday and Saturday concerts.

Forum Opens Season

The Philadelphia Forum, founded seven years ago by Edward Bok, opened the Philadelphia season yesterday with two concerts of the United States Marine Band under Captain Taylor Branson. They gave spirited performances of marches and other music written for military band and in addition to Rimsky-Korsakoff's "Spanish Caprice," the "Sorcerer's Apprentice" of Dukas. Liszt's "Les Préludes" and the finale of Tchaikovsky's Fourth symphony. The playing of band music was brilliant.

A guest conductor was George O. Frey, head of the department of instrumental music at Girard College and formerly a member of the Philadelphia Orchestra. Mr.

Frey is a former Marine bandsman, and conducted an effective original march, "The Philadelphian."

Attractions on the Forum's list include, in addition to lectures on travel, science and literature, "The Beggar's Opera," concerts by the Philadelphia and Boston Symphony orchestras, recitals by Dusolina Giannini, Richard Bonelli, Pablo Casals, Florence Austral, the English Singers and others.

W. R. MURPHY.

Schools Form Orchestra

Wisconsin All-State Ensemble Will Play For Teachers' Meeting

MILWAUKEE, Sept. 22.—For the first time in history, Wisconsin will have an all-state high school orchestra when 200 players, recruited from leading schools, give a special program in the auditorium before 8000 members of the Wisconsin Teachers' Association in the first week of November.

The orchestra will be chosen by a selective process. Edgar B. Gordon, of the University of Wisconsin school of music at Madison, will be in charge.

A parallel enterprise is that of an all-state high school chorus of 500 selected voices, which will sing for the teachers.

Herman F. Smith, who heads the department of music in Milwaukee schools, is in charge of this undertaking. He has chosen a program of choral numbers by Van der Stucken, David Stanley Smith, Mendelssohn, Gounod, Lacombe and other composers.

Pittsburgh Musicians Give Concert

PITTSBURGH, Sept. 24.—A concert given by members of the music department of the Carnegie Institute of Technology brought forward Lucile Hough, Virginia Clovis, Margaret Husband, Marie Kleyle, Josephine McGrail and Elinore Steenson. Accompanists were Pauline Deney and Matthew Frey. The assisting artist was Anthony Jawalek, blind pianist, who played a Bach Prelude and Fugue, a Liszt Rhapsody, and a Tarantella of his own.

W. E. B.

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Bookings Made from New York Studios

Arturo Vita, vocal teacher, has resumed his classes in New York and Boston, with a large enrollment.

Rhoda Mintz, teacher of singing, has returned to New York after a vacation on the Pacific Coast and through the middle west, and has re-opened her studio. Although she did no teaching after the conclusion of her summer classes on July 11, Mme. Mintz was not allowed a complete rest, for she appeared several times as soloist, notably in Hollywood. She announces that pupils will be presented by her in many recitals this season, both in public and in the studio.

The end of September finds the 1927-28 season well begun in the Thuel Burnham Studios. Mr. Burnham and his associate-assistant, Russell Wragg, returned from a New England motor trip, after a record summer enrollment, to find a number of pupils already arrived from various sections of the United States, with many expected from other parts of the country and Europe.

Besides his extensive teaching activities, Mr. Burnham will find time for several short concert tours and one long one during the Christmas holidays. His eastern bookings include recitals in Philadelphia and Atlantic City.

The two Thuel Burnham scholarships are still held by Vladimir Sokoloff, nephew of the Cleveland Orchestra conductor, and Bessie Lepson, both of whom, with other of Mr. Burnham's pupils, will make public appearances soon.

From the Estelle Liebling Studio: Rosemary Pfaff, coloratura soprano, was engaged by the Shuberts for the new "My Maryland" Company.

Rosalind Ruby, soprano, has been engaged for the new Shubert "Trilby."

Richardson Brown, baritone, is booked by Edgar Selwyn for the Gershwin "Strike Up the Band."

Cantor Harry Abramson has been appointed head cantor of the Kingsbridge Heights Jewish Center.

Jessica Dragonette's engagements, show many recitals, including those at the Bay-side Yacht Club, Democratic Club, Bedford Springs, Pa., New Haven, Conn., the Detroit Radio Show and Brooklyn Academy of Music.

Estelle MacNeal, lyric soprano, sang at the Wisconsin Theatre, Milwaukee, during the summer.

Arthur Newstead and his wife, the pianist, Katherine Bacon, whose recital series of the Thirty-second Beethoven sonatas was a feature of the season last year, have recently moved into a new apartment at 260 Riverside Drive. Besides his teaching at the Institute of Musical Art of the Juilliard School of Music, Mr. Newstead will devote a limited amount of time this winter to private piano students, he announces.

Susan S. Boice will open new studios in Chickering Hall on Oct. 1. She will share quarters with the Guild of Vocal Teachers. Miss Boice has taken up her season's activities.

Oscar Saenger announced the beginning of his New York season of vocal instruction on Sept. 28. Mr. Saenger had a successful season of five weeks as guest teacher at the American Conservatory in Chicago and reports that many beautiful voices graced his class. Miss Lilly, secretary to Mr. Saenger, is at his studio to receive students and make arrangements.

Grace Moore Will Sing With Metropolitan

(Continued from page 1)

And then the snowball began to gather snow. Her first big part came as Jean Jones in Joseph Gaite's production of "Up in the Clouds," which ran for seven months at the Lyric.

But there were amusing interludes and front page incidents. Miss Moore was rumored engaged, then married, then engaged again to Thomas Markoe Robertson. Later she became engaged to George Biddle of Philadelphia. After a European trip she returned to this country in October, 1924, extolling the virtues of Prince de San Faustino of Naples. In December of that year she made a hit in Sam Harris's and Irving Berlin's Music Box Review with Fanny Brice, Clark and McCullough and Ula Sharon. Still later she was rumored engaged to John Steel or Oscar Shaw.

Miss Moore made an informal concert debut at an afternoon musicale at the Ritz-Carlton on December 16th, 1924, with John Charles Thomas, baritone, and Frances Nash, pianist. In 1921 and for a period of over four years Miss Moore pursued her vocal studies with Dr. P. Mario Marafioti of this city.

She left for Paris in May, 1925, to sing for five weeks with the all American Grand Opera Company which played in Paris and Nice. A few months before she sailed she was a conspicuous figure at a "Judgment Day" reception at the Beaux Arts Studio where a huge portrait of Miss Moore by

Kasko was exhibited. Paul Draper sang and prominent people present included Jascha Heifetz, Otto H. Kahn, Conde Nast, Neysa McMein, Irving Berlin, Alma Gluck, Lenore Ulric and Giuseppe de Luca of the Metropolitan.

It is also whispered that Irving Berlin discovered Grace Moore in Paris when she was singing the title role of "Louise" at the Opera Comique. His judgment was conspicuously upheld on the opening night of his Music Box Revue in September, 1923, when Miss Moore in a minor song skit sang stopped the performance. An ovation was accorded her vocal numbers.

Miss Moore is unmarried and in order to temper soaring hearts in the Thirty Ninth Street Sanctum it is well to recall a portentous remark made by the future prima donna as she ascended the gangplank of a liner bound for France:

"I do hope my future husband belongs to a profession kindred to singing. It would be awfully hard luck to marry a tenor."

Dittler Appointed to Connecticut College

OLD LYME, CONN., Sept. 28.—Herbert Dittler of New York, who has a summer home here, has been engaged by the Connecticut College as instructor of violin. Mr. Dittler is a member of Columbia University's music department, heading the violin section and will continue his work in New York.

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When in Mr. Hageman's opinion the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operative organizations and concert managers without infringing in any way upon the rights of managers and agencies.



Photo by G. M. Kessler

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New Works Meet Needs of Singers and Teachers

By SYDNEY DALTON

THIS week brings a number of new songs in a variety of moods—some of them are in dialect, Negro and Canadian habitation, others are for the church. Pianists will find both recital and teaching material among the numbers for their instrument; and teachers of piano and of theory may get a refreshing angle from which to approach the fundamentals of musicianship in a new, brief outline of the elements of music.

Harvey Gaul is among the well known arrangers of Negro melodies, and his versions are always those of a skilled musician.



The first two of a new set of these melodies are entitled "Ain't it a Shame" and "All About Noah" (Clayton F. Summy Co.). Both are intriguing tunes, and both have humorous lines that help to make them more effective. Mr. Gaul calls the first of them a "semi-spiritual," and it may be that he is the creator of the music to the second, as he is not down as arranger. The words to "All About Noah" were written by Will Deems and are from Negro sources.

A Song and a Piano Number from Russia

There have already been published in this country a number of charming lullaby songs by Russian composers. Recently, a new one has been added to the list, entitled "Russian Slumber

Song," by Anton Simon, a popular present-day composer of Russia. Edward Bromberg has revised, edited and translated it for the American market (Oliver Ditson Co.). It is a lulling little song, melodically charming and well harmonized. There are keys for medium and low voices.

Pianists who are not acquainted with Reinhold Gilere's Prelude in C Minor, which is put out from the Ditson press, edited by the late Constantin von Sternberg, should get it. This is an unusually effective bit of piano music, and richly emotional in its unfolding. The composer makes skillful use of appoggiaturas, heightening his effects through their employment.

"Poems and Pictures" by Ellen Coleman

A set of six characteristic pieces for the piano, put out in one book and bearing the name of Ellen Coleman as composer (Arthur P. Schmidt Co.) offers something out of the ordinary for both pianist and teacher. The composer has a style of her own and, while she appears at times to be anxious to do something different, she has ideas that are well worth while and a facility of expression that adds considerably to their interest. One of the best pieces of the set is a brief, impressionistic number, "In the Stillness of the Night," dedicated to Alexander Borovsky. Here the composer sets up an atmosphere, mysterious and elusive, that puts the listener in the proper frame of mind.

Books on Piano Study and Ear Training

In the Educational Series (Arthur P. Schmidt Co.) there have recently been published three books that are of special interest to teachers. Two of them are for piano students; the third, dealing with the important subject of ear training, concerns all musicians in the making. Ernest Harry Adams treats of scales in sixths and tenths, in "Modulatory Scales," passing from one key to another without pause and suggesting variations of rhythm and nuance. Orville A. Lindquist's "Velocity

Studies in Unison" affords the pupil sound training in velocity, evenly balanced between both hands. There are twelve one-page studies in the book.

"First Steps in Ear Training" is a short work by Cuthbert Harris and is, as the composer says in his preface, "an easy, practical and successful method of ear training up to a stage sufficiently advanced to meet the needs of the average music student." The book is written in a simple, understandable manner and should fulfill its mission thoroughly.

"On Wings of Memory" is the title of a song by Hallett Gilbete (Carl Fischer) that deserves to be widely heard and used. It is simple in idea and in execution, but done in a manner that makes it enjoyable to the professional and the amateur alike.



STUART ROSS

Teachers will be interested to know that this is an unusually good teaching song because of the narrow range of a fifth in which it is written. And it is published in four keys: for high voice, two keys for medium voices and a fourth for low voice. The lyric is by Edwin Walker. Stuart Ross' "Maytime," also from the Fischer press, is a setting of a translation of a Heine poem, well known with music by Schumann. Mr. Ross has made a delicate little song out of it, though he has fallen victim of the high-note-near-the-end habit which is so prevalent among the generality of our song writers, and which has no apparent reason for being in this particular song. It is for high voice.

From the Fischer press comes also a song by Marguerite Wagniere Horton, "In Some Transfigured Land," a setting of a poem found in a novel by Maurice Baring. The music is in a smooth-flowing waltz rhythm, pleasant enough in itself, but probably not the most desirable medium for these particular words. It is a singable number, however, and is for a medium *tessitura*.

Gordon Balch Nevin's song for the church, "God Will Make All Things Right" (Oliver Ditson Co.), is one of those smooth-flowing, devotional numbers that are all too rare in its class.



GORDON BALCH NEVIN

The voice part is enhanced by an accompaniment that is expressly written for the organ and, consequently, much better adapted to it than those primarily made for the piano. There are keys for high and low voices and the words have been written by Anne Campbell. Vernon Eville's contribution is entitled "So Near to God Am I" (Clayton F. Summy Co.) and is a setting of a fine lyric by Gordon Johnstone. The melody is simple and appealing and is repeated in the second of the two verses literally, with some suitable decoration of the accompaniment. For medium or high and low voices.

Songs About Braggarts and Wrecked Ships

In his song, "The Boastful Braggart," (White-Smith Music Publishing Co.) Nicolas Slonimsky digresses into humor and does it successfully. Paul Horgan's poem tells of a "terribly courageous" youth who could shatter hills with a lance, dry up seas with a glance and pat the dreaded gurple on his head with impunity. Mr. Slonimsky's music heightens the effect of the text, and is written with both skill and imagination in an appropriately militant march tempo.

William Henry Drummond's famous Canadian habitation poem, "The Wreck of the Julie Plante," has enjoyed and suffered many varieties of musical setting. Now comes yet another, by Albert H. Houghton, and from the White-Smith press. While the music itself is in no way out of the ordinary, and is, at times, commonplace, the composer has caught the spirit of the poem and has reflected it in his setting; which fact is deserving of high praise. There are keys for medium and high voices.

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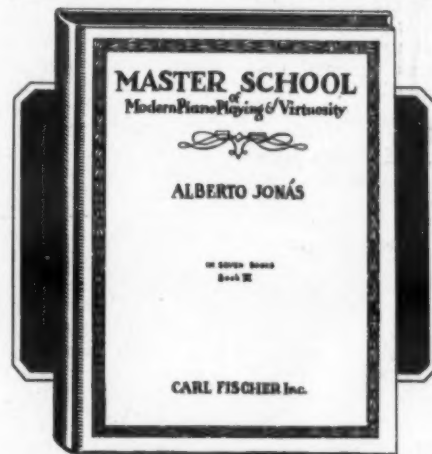
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Photo by Atelier

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**Greece Sends Olive Branch
to Beethoven City**

BONN, Sept. 5.—The Greek Government has sent a novel tribute to this city of Beethoven's birth. In recognition of the recent centenary of the composer, an olive branch from the Acropolis at Athens was mounted on a block of ancient marble as a gift. This has now been delivered to the Greek Ambassador in Berlin for presentation to Bonn.

**Marquette Gains
Larger Orchestra**

**Kopp Will Lead College Forces
in Milwaukee—School For
Opera Added**

MILWAUKEE, Sept. 24.—Two important developments are announced for the new season at the conservatory of Marquette University.

The first is the engagement of Rudolph Kopp as conductor of the University Orchestra. Dean Liborius Semmann states that the orchestra will be built up steadily until it assumes symphonic proportions. Membership will be confined to the student body.

The second innovation deals with opening an operatic school under the charge of William Wegener. For the first year, Mr. Wegener will give one complete opera, probably starting with one of the Gilbert and Sullivan works. He will also give scenes from grand and light operas every other month.

The new operatic school will have extensive resources on which to draw. It will use the new high school auditorium, seating upwards of 1,200; and Mr. Wegener will utilize material in the men's and women's glee clubs, of which he is director. The vocal department of the school will provide leading singers. The orchestra under Mr. Kopp will participate.

Herman A. Zeitz will lead the Marquette University Band.

The Marquette University music department numbers about 600 students and a faculty of twenty-six. Four year courses lead to a bachelor of music degree. A graduate school to give advanced works is also planned.

**Witnesses Asked for
In Hearing on Taxes**

**Ways and Means Committee Seeks
First-Hand Evidence Regarding Ques-
tion of Amusement Revenue**

WASHINGTON, Sept. 28.—Announcement has been made by the chairman of the House Committee on Ways and Means that hearings are to be held on the revision of the revenue law during the ten days from Oct. 31 to Nov. 10, inclusive. Nov. 7 has been designated as the date upon which will be heard witnesses who wish to appear in opposition to the present admissions tax.

The committee states that it wishes to hear all witnesses who are in position to present first-hand evidence. It is suggested, however, that persons having the same problems to present agree upon a single representative or spokesman, in order to conserve time. The committee has not yet been advised as to whether witnesses in opposition to the admissions tax provision will appear.

Morning and afternoon sessions of the committee will be held on each of the ten days. The meetings will be held in the committee rooms in the House office building.

A. T. M.

Herbert Carrick Gives Paris Recital

PARIS, Sept. 15.—Herbert Carrick, pianist, and assisting artist to Reinald Werrenrath, gave a recital at the Paris house of Wager Swayne, his teacher, recently. Mr. Carrick played the Bach-Tausig Toccata and Fugue in D Minor, Dohnanyi's Rhapsodie in F Sharp Minor and Grunfeld's arrangement of Strauss' "Fledermaus" Waltzes, among other works, with mastery of their technical difficulties. His audience included Anna Fitzu, operatic soprano; Arthur Shattuck, pianist, and prominent members of the American colony in Paris. Mr. Carrick has been spending the summer in study with Wager Swayne, and preparing concert material for his coming season in America.

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Carmela Ponselle Scores at Hollywood Bowl Concert.

—Los Angeles Examiner.

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MISS PONSELLE IS A BRILLIANT VOCALIST.

—Portland Evening Express.

WASHINGTON, D. C.

Miss Ponselle has a mellow, deep, and rich voice and an exceedingly gracious manner.

—Washington Times.

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CARMELA PONSELLE HAS A VOICE OF EXTRAORDINARY RANGE. SHE IS A GIFTED SINGER.

—Post.

SYRACUSE, N. Y.

PONSELLE AND SYMPHONY SCORE.

—Journal.

PARKERSBURG, W. VA.

Carmela Ponselle, Metropolitan Opera Star, took her Parkersburg audience by storm.

—The News.

In Opera

DAYTONA BEACH, FLA.

Miss Carmela Ponselle captivated her audience. By her great singing and superb acting she deeply endeared herself to the music lovers of the city.

—Daytona Beach.

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Miss Ponselle was in wonderful voice. She acted and sang exquisitely.

—The State.

SAVANNAH, GA.

SHE ROSE TO TREMENDOUS HEIGHTS.

—Savannah Press.

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HER SINGING WAS WONDERFUL. HER ACTING WAS SUPERB.

—Observer.

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Eleanor Elderkin, Soprano, of the Chicago Opera

In Chicago Studios

Students of Musical College and Mary Peck Thomson Active

CHICAGO, Sept. 24.—George Graham, pupil of Herbert Witherspoon in the Chicago Musical College, has been engaged as baritone soloist in St. Paul's Church. He has also accepted a position as leading soloist for radio station WMBB.

Verna Champlain, pupil of Henry F. Parks, in the College, is engaged as organist at the Argo Grand Theatre, in Argo, Ill. Kathryn Slote, who has studied with Charles M. Demorest, has become organist of the theatre at Bensonville.

Mary Peck Thomson has returned from a five weeks' sojourn in Germany. She attended festivals at Munich, Salzburg and Bayreuth. She also visited the Fontainebleau School of Opera in Paris, where several of her pupils are coaching. She has reopened her studio.

Lucille Magill, a pupil of Miss Thomson, has been appointed soloist of the First Methodist Episcopal Church in Oak Park. Miss Magill recently gave a recital for the Lincoln (Nebraska) Woman's Educational Council and sang in "Messiah" in that city.

Hadassah McGiffin, accompanist in the Mary Peck Thomson Studio, has returned from vacation spent in the north woods. Mary Pearse Nieman, another of Miss Thomson's accompanists, spent the summer in study in Paris. Lucille Wynkoop, soprano, has been re-engaged as soloist for the Christian Science Association, in the Masonic Temple. Mrs. Dennis S. Gent is contralto soloist at the First Methodist Episcopal Church in Evanston, Ill.

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Americans Join Chicago's Opera

CHICAGO, Sept. 24.—The engagement of John Sample, tenor, as a guest artist with the Chicago Civic Opera in the coming season adds another native-born singer to the roster of that organization.

Mr. Sample acquired his stage experience in Italy. At La Scala he created the leading tenor rôle in Pizzetti's "Debora e Jael," at the request of the composer, under the baton of Arturo Toscanini. He was selected by Don Lorenzo Perosi for the tenor rôle in that composer's oratorio, "La Risurrezione di Cristo," given in the Augusteo series in Rome. More recently Mr. Sample has sung the Berlin Opera and in the Rhine provinces in "Aida," "Il Trovatore," "Othello" and the Wagnerian repertoire.

The singer spent most of his early life in the South, later going to Chicago from Louisville. In the latter city he conducted a music conservatory, which has been transferred to this city. Both he and his wife, Fanny Cole Sample, soprano, are well known through concert activities, and have frequently appeared in joint recitals.

Unique Vocal Discovery

Another American recruit to the Chicago Opera Company this season, as previously announced, is Eleanor Elderkin of Pittsburgh, who owes the discovery of her voice to the fact of a delicate constitution in childhood. When her father sought the advice of a doctor, the physician recommended vocal study as an incentive to beneficial deep breathing, and it was thus that attention was especially called to the quality of her voice.

Miss Elderkin has been active in the concert and recital fields, but has never sung in her home city. Her musical training and experience have been acquired entirely on



John Sample, Tenor

this side of the Atlantic. She has sung with the Brooklyn, Liberty and Cosmopolitan Opera companies, and in Cuba with the Havana Grand Opera Company. With the latter she appeared in such works as "Il Trovatore," "La Traviata," "Pagliacci," "La Bohème" and "Faust."

Season Dawns for Artists in Boston

BOSTON, Sept. 22.—The People's Symphony will open its eighth season on Sunday afternoon, Nov. 13, in Jordan Hall, with Emil Mollenhauer conducting. Alwin Schroeder, cellist, will be the soloist. While the general policy of the organization remains the same, a few slight changes have been made, one of which is the issuance of a number of season tickets with reserved seats. Guests conductors and soloists will appear as the season advances.

Otto G. T. Straub, teacher of composition and theoretical subjects, opened his studio on Sept. 16, after a vacation spent at Woods Hole, Cape Cod. He devoted most of his time to composing, and has completed a score for the newly founded Boston Chamber Orchestra.

Harriet Eudora Barrows, singing teacher, has opened new studios at 37 Commonwealth Avenue. Miss Barrows will teach in Providence on Monday and Thursday afternoons. Mario Cappelli, tenor, after a summer spent on Cape Cod, has assumed his season's activities. He gave concerts heard by a total of 25,000 auditors. Chester Cook was his accompanist.

Sails for Paris

John Peirce, baritone, sails from New York on the Lancastrian for Paris, to continue his studies. Mrs. Peirce accompanies him.

James R. Houghton, baritone and leader of the People's Choral Union, has returned after a summer spent in his home town, Goodland, Kan. Rehearsals of the People's Choral Union will open in October.

F. William Kempf, violinist, and Chester Cook, pianist, were heard in concert at Manomet, Mass., recently.

George Proctor, pianist and teacher, is moving his studios from the Pierce Building to 492 Boylston Street.

Richard Platt, pianist and teacher, announces a series of analytical studies in piano music in open classes on the second and fourth Wednesdays from Dec. 14 until April 25.

Harris S. Shaw, organist and teacher, gave a recital on the new organ in the Centre Congregational Church, Brattleboro, Vt., Sept. 13. Mrs. W. H. Bond, contralto, and Frederic C. Adams, baritone, of Brattleboro, assisted.

Stuart Mason Returns

Stuart Mason has returned from Europe and is visiting his farm in Yarmouth, Me., prior to assuming his position on the New England Conservatory faculty, as teacher of piano, harmony and solfeggio. Clement Lemon, also of the Conservatory faculty, was a fellow-traveler of Mr. Mason on the trip from Europe.

Theodore Schroeder, vocal instructor and coach, has resumed teaching at his new studio on Commonwealth Avenue. Mr.

Schroeder will again hold monthly studio musicales.

The Boston Chamber Music Trio, Persis Cox, pianist; Barbara Werner, violinist, and Marion Moorhouse, cellist, will open its fourth season with a concert in Boston Public Library on Sunday evening, Oct. 16. The program will contain works by Mozart, Schubert, Brahms and John Ireland.

John Siefert, Pacific Coast tenor, who has been studying in Boston with Theodore Schroeder, has returned to his duties as vocal dean of the University of Oregon.

Frederic Tillotson, pianist, has resumed teaching after a summer spent in motoring throughout New England. He will give a program in Jordan Hall on Nov. 12.

Charlotte de Volt, violinist, and Artist de Volt, harpist, have returned from their vacation at the Aloha Club in Pike, N. H. Their first joint concert of a Southern tour will be given on Oct. 14, at the Woman's Club in Lynchburg, Va.

Elizabeth Sheridan, contralto, and Frank Sheridan, pianist, of New York, recently gave a concert at the home of Mr. and Mrs. William H. Brown, Cohasset, Mass., for the benefit of the Children's Sunlight Hospital.

Trio Opens Season

The Sinfonia Trio, David Blair McCloskey, baritone; George Brown, cellist, and Howard Slayman, pianist, appearing under the Williams Concert Direction, opened the season with a concert in the Northfield Seminary, Northfield, Mass., on Sept. 12.

Cynthia Haydn, dramatic soprano, and Gladys Crockford, harpist, gave an afternoon concert Sept. 9.

The Newton Festival management is arranging ambitious programs for the season with George Sawyer Dunham as conductor. Judson Ryder has been chosen as tenor soloist. Mr. Ryder has been fulfilling engagements at Cape Cod resorts, accompanied by Howard Slayman. W. J. PARKER.

Nelson Appointed Conductor of Marshall Field Chorus

CHICAGO, Sept. 24.—Edgar A. Nelson, president of Bush Conservatory, has been appointed conductor of the Marshall Field & Company Choral Society, succeeding Thomas A. Pape, who resigned because of ill health. Mr. Pape has been the conductor for twenty years. An innovation in the club's activities will be a "Messiah" concert in the store early in December, with the assistance of the Chicago Symphony.

Chicago Opera Engages Schlusnus as Guest

CHICAGO, Sept. 24.—Heinrich Schlusnus, baritone of the Berlin State Opera, has been engaged for a series of guest performances with the Chicago Civic Opera this winter. He will sing in "Lohengrin" and "Tannhauser," as well as in French and Italian operas. Mr. Schlusnus was born in Braubach on the Rhine, and sang in Nuremberg, Hamburg, Frankfurt, Munich and Wiesbaden before going to Berlin. In the last-named city he has given five recitals yearly in addition to operatic appearances.

Encourage Playwriting

New England Conservatory Dramatic Department Is Reopened

BOSTON, Sept. 24.—Students of the dramatic department of the New England Conservatory will be encouraged to write plays, it is announced. An incentive to this work is the further announcement that efforts of a sufficiently high standard will be presented in the course of the second semester.

Clayton D. Gilbert is instructor in this department, which has reopened.

Engagements of former members are listed as follows: Dorothea Flexer, Metropolitan Opera Company; Joan Ruth and Marion Newman, "My Maryland;" Robert Pitkin, St. Louis Municipal Opera Company; Florence Barbiers and Victor Wrenn, Winthrop Ames forces; Clayton Flagg, Manchester Stock Company; Laura Levett, Hartman Stock Company, Columbus; Harry Lowell, Lutringer Stock Company, Wollaston, Mass.; Naomi Andrews, Holyoke Stock Company; Vera O'Brien, Fred Stone's Company; Muriel LaFrance, Roxys Theatre; Madrienne LaBarre, Morgan Players; Frances Perry, Ye Olde New England Choir Company; June Day, "Peggy Ann;" Frances Nichols, White's Review; Edgar Welch, "Half a Widow;" Frances Woodbury and Wesley Patterson, Carroll Players; Mary Parker, "Honeymoon Lane;" Frank Harrington, leading man with the Wright Players.

W. J. PARKER.

Morrissey to Open Season in Chicago

CHICAGO, Sept. 24.—Marie Morrissey, American contralto, will begin her season with a Chicago recital in the Studebaker Theatre on Nov. 13. Miss Morrissey gives a New York recital later, and in the spring will make her second tour of the Pacific Coast.

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Henry Mapleson, Impresario, Dies

Son of James Henry Mapleson
Intimately Connected With
New York Opera

The death of Colonel Henry Mapleson, who was associated with his father, the late James Henry Mapleson, in the production of grand opera for many years in England and America, is reported in dispatches from London. He died at Lausanne, Switzerland, on Sept. 26.

Col. Mapleson was born in London, Feb. 17, 1851. After studying at St. Mary's College and Bonn University, he was trained for a military career at Woolwich and passed examinations for the Royal Artillery. But this field did not interest him so much as musical management, and he retired as a reserve officer.

Brought Many Stars

He entered into association with his father, who was then at the height of his fame as manager of opera seasons in England, and at the Academy of Music in New York. He first visited New York in the early 'seventies. Among stars under the management of the two Maplesons at various times were Adelina Patti, Christine Nilsson, Etelka Gerster, Italo Campanini, Nellie Melba, Marie Roze, Emma Albani, Minnie Hauk, Sims Reeves, and Zelia Trebelli.

In addition to his operatic enterprises, the younger Mapleson managed a touring operetta company, in which his wife, Laura Schirmer Byron, was prima donna in 1891. This American tour ended in financial disaster.

After the retirement of his father from the enterprise, Col. Mapleson was associated for a time with Edouard de Reszke in business. Later he became head of the firm of Mapleson & Co., managers of concerts and opera in London. He was commanded by King Edward VII to organize the fete given in Paris on May 3, 1903, in honor of the French President.

Honored in England

He was the recipient of numerous honors. The British public gave him a testimonial service of plate and raised \$15,000 by subscription in 1908. He was President of the Societe Internationale de Musique, was a Chevalier of the Legion of Honor, and held numerous orders, including the Coronation Medal of the King of Spain, and the Grand Army of the Republic medal of this country. He contributed musical articles to periodicals in Europe and the United States.

Col. Mapleson was married in 1875 to Charlotte Wildey of New York, from whom he was divorced. In 1891 he married Miss Byron, who died in 1894. In 1895 he married Mrs. Robb Mittenberger. She died in 1903.

Col. Mapleson is survived by his son, Arthur Mapleson of New York. A cousin, Lionel Mapleson, is librarian at the Metropolitan Opera House.

Form Bach Society

Los Angeles Ensemble Will Affiliate With Similar Groups

LOS ANGELES, Sept. 24.—Organization of a Bach Cantata Society, similar to Bach cantata clubs in New York and London, with which it has been invited to affiliate, is announced with Hal Davidson Crain as founder and conductor. Three programs are planned for the season, two choral and one devoted to soloists and combinations of instruments.

Membership in the Society will be limited to twenty-five singers. The Society will be supported by a membership fee, which will cover the cost of two tickets to each concert. The organization will be co-operative, the singers sharing equally in the profits.

Albert Beck will be associated with Mr. Crain. He has returned to America from a three years' sojourn in Paris, where he studied piano under Lazar Levi and composition under Nadia Boulanger.

Mr. Crain will also have the assistance of an advisory committee, which lists the names of Mrs. J. J. Carter, Mrs. Leiland Atherton Irish, Charles Wakefield Cadman, Baroness Ryhiner-Morrill, Mrs. John Boyce-Smith and Homer Grunn.

Rehearsals, held in the Beck-Crain Studio, will begin early in October.

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Lake Placid Has Third Music Fete**Adirondacks Are Setting For Song Contest Where Choirs Appear**

LAKE PLACID, N. Y., Sept. 25.—The third annual Adirondack Music Festival was held here this week. As in other seasons, choirs from many towns in this region, numbering more than 100 singers, participated in the contests, held at the Lake Placid Club.

The Boston Symphony ensemble and a number of soloists were heard in afternoon and evening concerts. Among the latter were May Korb, soprano; Wallace A. Van Lier, organist of the Lake Placid Club; Mark Andrews, organist; Edna Luse, singer, and Hazel Afracain, 'cellist. The Skidmore College Glee Club was heard as a guest group.

The contests were divided into several groups. Those in Class A were choirs of villages having more than 500 population, class B those of from 200 to 500.

In Class B the first award was won by the choir of Holy Ghost Academy, Tupper Lake. The second award was won by the Warrensburg Presbyterian Church, and third place by Ausable Forks Methodist Episcopal Church Choir.

Newark Scholarships**Two New Awards for Piano and Violin Playing Are Announced**

NEWARK, N. J., Sept. 24.—Two new scholarships in violin instruction, in addition to continuation of two scholarships in piano instruction established last year, are announced by Spaulding Frazer, chairman of the L. Bamberger & Company music scholarships committee.

The violin scholarships will be for advanced and junior students, both carrying four years' tuition. The senior scholarship will be placed at the Institution of Musical Art in New York and the junior with a New Jersey institute or teacher.

Auditions, to be held in January will be open to students of both sexes between the ages of ten and twenty-two who are residents of New Jersey, in the counties of Essex, Morris, Passaic, Bergen, Hudson, Union, Somerset, Middlesex and Monmouth. Contestants must enroll on or before Dec. 1, 1927. All persons employed by L. Bamberger & Company are ineligible.

Alfred Piccaver Quits Vienna Opera

Alfred Piccaver, tenor, has resigned his post with the Vienna State Opera, following a dispute with the Government over his salary, according to an *Associated Press* dispatch from Europe, dated Sept. 20. The tenor asserts, according to the dispatch, that he accepted a reduction in his fee on the assurance that all the other artists were doing the same. Later he discovered, he alleges, that they had not been similarly reduced.

German Organists to Hold Congress

FREIBURG, Sept. 20.—The third convention of German organists will take place in Freiburg from Oct. 2 to 7. The chief sections to be heard will be those reporting on the liturgy in use today, on historical and artistic problems of modern organ-playing, and on structural and other innovations.

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PASSED AWAY

MAX LIEBLING, pianist and teacher, died suddenly at the home of his daughter, Estelle Liebling, on the evening of Sept. 23. Mr. Liebling, who had celebrated his birthday a few days previous to



Max Liebling

his death, was born in Germany, where he made several appearances as a child pianist before coming to America at the age of sixteen. In the United States Mr. Liebling toured with Wilhemj and Wieniawski, and acted as accompanist

for many noted artists, among them Sarasate, Patti, Gerster, Melba, Calvé, Jean de Reszké and Lilli Lehmann. Mr. Liebling had also written a number of songs and piano pieces.

Mr. Liebling is survived by two sons and his daughter, Estelle. Leonard Liebling is music critic of the *New York American* and editor-in-chief of the *Musical Courier*. James Liebling is a 'cellist.

Services were held in the Funeral Church on the morning of Sept. 25 and cremation followed, at Fresh Pond, L. I. William J. Henderson, music critic of the *Sun*, delivered a brief address.

Edwin L. Turnbull

BALTIMORE, Sept. 26.—The funeral of the late Edwin Litchfield Turnbull, who died on Sept. 22 at Cazenovia, N. Y., was held in Old St. Paul's Protestant Episcopal Church today.

Mr. Turnbull was president of the John Hopkins Musical Association, a director of the Baltimore Museum of Art, and president of the Johns Hopkins Orchestra, which he founded fourteen years ago. It was through his patronage that some of the works of Edwin Grasse, the blind composer, were given initial hearings. Mr. Turnbull inaugurated series of hospital concerts which have been given locally in past seasons, and which have been accredited as having had curative value.

F. C. B.

Prince Albert Montenuovo

VIENNA, Sept. 10.—Prince Alfred Montenuovo, former lord steward of the Imperial household and for a number of years administrative director of the Vienna Court Opera, died in his seventy-third year. He was a lover of the arts, including music, and was a patron of Gustav Mahler. It is said that Montenuovo was responsible for Mahler's retention of the post of artistic director at the Opera.

Karl Kraeuter Joins Juilliard Faculty

Karl Kraeuter, violinist, will join the teaching staff of the Institute of Musical Art of the Juilliard School of Music this fall. This will not interfere with his concerts, however, the first of which is to be given in New York next month. Mr. Kraeuter, with his sister, Phyllis Kraeuter, 'cellist, spent the summer in the music colony at South Mountain, near Pittsfield, Mass., but is now in Canada.

Lehar Operetta Sung in Chicago

CHICAGO, Sept. 24.—Lehar's operetta "Der Rastelbinder" was staged in the Auditorium Theatre on Sunday night by the American Admirers of German Art. Angelo Lippich, tenor, comedian, and Helen Holstein, soprano soubrette, were guests. Others in the cast were local singers. Under Woldemar Christoph's efficient direction, the lilting tunes were well displayed to an appreciative audience. The performance had much to commend it, and the comedy was delightfully brought out. The organization plans to produce Johann Strauss' "Der Zigeunerbaron" on Oct. 16.

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Winthrop Ames Mounts Savoyard Piece With Care and Delicate Beauty

Y E genuine Savoyard will go to Winthrop Ames' revival of "The Mikado" in the Royale Theatre with high hopes and leave with somewhat mixed feelings. Mr. Ames, as in the case of his two previous revivals, has mounted the piece with minutest care and spared no pains in the matter of accuracy of costume and action. The scenery and trappings, designed by Raymond Sovey, are things of great beauty and call for unbounded admiration. Mr. Ames' managing of the chorus and much of the "business" is both original and interesting, and visually, the performance is an unqualified delight.

Unfortunately one cannot say as much for it either from musical or dramatic standpoints. Violent hands have been laid upon Sullivan's most perfect score. Stanzas of songs have been telescoped, a quartet, the beautiful madrigal, has become a quintet with two voices singing the tenor line, and a character not supposed to be on the stage, dragged in because an actor with a tenor voice had been cast for a bass part. A line in the glee, supposed to be sung by three voices, is sung by one; an introduction of a couple of measures from one song is entirely omitted, a character deleted from a finale. These are but a few of the shortcomings.

Sensitive Training

Dramatically, the work of the company showed careful and sensitive training in action, stage positions, grouping and the like. In the matter of diction and stressing of the effective word or syllable, it is less admirable and many of Gilbert's best effects went by the boards because, apparently, no one knew that they were there.

Laurels go to John Barclay in the name part, Fred Wright who joins the company as *Ko-Ko*, and William C. Gordon, erstwhile *Private Willis* in "Iolanthe," as *Pooh-Bah*. Mr. Barclay, formerly lost in the insignificant rôle of the *Pirate King* in "The Pirates of Penzance," comes to his own this time. In his *Mikado* no fault can be found either vocally or histrionically. He has ceased to try to be funny and thereby has achieved the acme of funny-ness. His great height is an asset, and his chuckle and grin echo in the mind long after one leaves the theatre. Mr. Wright makes *Ko-Ko* more lovable than grotesque, and his performance gains thereby. His singing is not much, but then one doesn't expect the comedian to sing. Mr. Gordon sings beautifully and delivers his lines with unction. True, he lets a number of points get by him, which is a pity, but probably not altogether his fault. Mr. Williams' *Nanki-Poo* is graceful and debonaire and he is at all times in character. Mr. Duffy, miscast vocally as *Pish-Tush*, is admirable dramatically, though it seemed a mean trick to cut a verse of his one solo.

The Women Singers

Louis Bennett is again with the company, cast as *Yum-Yum*. She sings and acts with charm but is scarcely Japanese in appearance. Suissabell Sterling and Bettina Hall as the other two little maids, are insignificant.

Vera Ross sings *Katisha*'s music very effectively but lets most of the dramatic side of the rôle slip through her fingers. This is not a blood-thirsty, predacious *Katisha*, but rather one who speaks a few lines and then retires into the middle-distance until her turn comes 'round again. Her makeup is delicious, like an elderly tabby-cat, and a



Establishing "The Mikado's" Rule on Broadway; William Williams as "Nanki-Poo"; Lois Bennett, "Yum-Yum"; Fred Wright, "Ko-Ko"; Suissabell Sterling, "Pitti-Sing"; William C. Gordon, "Pooh-Bah"

wreath of cactus, of all things, around her head. Her *scena* is a beautiful piece of singing.

As in both "Iolanthe" and "The Pirates," Sepp Morscher, who conducts the orchestra, is unable to keep his players and the singers together. He apparently has never heard of *rubato*, and a little reading of Mathis Lussy's "Primer of Musical Expression" would enlighten him as to shaping of

phrases.

The chorus, small in number, is large in quality, and not only sings beautifully but takes an intelligent interest in the work.

All in all, this a very good-looking performance of "The Mikado." Whether it fills the requirements, musical and dramatic, of this unique and delicious work, each theatre-goer must decide for himself.

J. A. H.

Heifetz Recitals in Honolulu Mark Opening of Evening Series

HONOLULU, Sept. 16.—Jascha Heifetz, arriving in Honolulu from a tour of Australia, gave two violin recitals in the Princess Theatre on Sept. 12 and 15. These concerts marked a new policy on the part of the Consolidated Amusement Company in arranging distinguished visiting artists for

evening performances instead of booking them for twilight concerts, as has been the custom. With Isidor Achron, as accompanist, Mr. Heifetz played music by Vitali, Lalo, Bach, Ries and Paganini.

C. F. G.

PITTSBURGH.—The Pittsburgh Choir Bureau was recently opened, under the direction of Mathilda Flinn.—W. E. B.

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ELEANOR SAWYER of the Chicago Civic Opera Company, now singing as guest artist at La Scala.

San Jose League Makes Opera Bow

SAN JOSE, CAL., Sept. 22.—The San Jose Opera League, the city's newest musical organization, made its first public appearance on Sept. 15 in the auditorium of the Theodore Roosevelt Junior High School, presenting the Garden Scene from "Faust" and "Cavalleria Rusticana" with local singers and guest artists.

The object of the League, as explained by its founder and director, Harry Truax, is "to give opera in English to San Joseans by San Joseans, and afford resident singers opportunity for opera study and stage experience."

Leda Gregory Jackson was *Marguerite* in the "Faust" scene, singing and acting with charm. Mr. Truax made a splendid impression as *Mephistopheles*, and George Simondet of San Francisco sang the rôle of *Faust*. Mr. Simondet is experienced and has a fine voice. Olive Brown was successful as *Martha*, and Adale Lovell was an attractive *Siebel*. Prosper Reiter of San Francisco conducted a specially recruited orchestra.

The Mascagni opera was sung by Eugenia Reynolds as *Santuzza*; Georges Simondet, *Turridu*; Prosper Reiter, *Alfio*; Olive Brown, *Lucia*, and Gladys Aitken, *Lola*. All were admirable. Mr. Truax conducted.

The ensemble was composed of Mrs. E. A. Gilbert, Majorie Hyssley, Genevieve Irvine, Mrs. H. C. McKenley, Mrs. D. F. Murphy, Adale Lovell, Nina Rhodes, Martha Schueler, Miriam Tapp, Ruth West, Roy Barge, Hubert Bentley, Victor Barlow, Howard Dedrich, Kenneth Hall and F. D. Reese.

To Give "Merry Wives" Little Theatre Opera of Brooklyn Lists Opening Production

The Little Theatre Opera Company of the Brooklyn Little Theatre, announces that its first production of the season will be "The Merry Wives of Windsor" by Nicolai, early in December.

An announcement says: "The purpose of this organization is two-fold; first, to produce the more intimate type of opera in English at moderate prices; and second, to provide an opportunity for young American artists to gain stage experience in association with routined artists. Marcella Sembrich, Yvonne de Treville, Frank La Forge and William Wade Hinshaw are members of the advisory committee, and will assist in the casting."

Auditions will be held for chorus members in the Brooklyn Little Theatre, on Monday evening, Sept. 26—and on Friday afternoon, Sept. 30, at five o'clock. The auditions will be conducted in this Theatre at 122 Felix Street, by Kendall K. Mussey, director of the company; William Reddick, conductor; Louise Randolph, who conducts the Répertoire classes, and Wells Clary, regisseur.

At Master Institute

Four of Thirteen Scholarships Won by Blind Students—Feature Announced

Thirteen scholarships have been given at the Master Institute of United Arts, of which four were won by blind students.

The blind students included Leland Logan, a violinist of Denver, who received the Nicholas Roerich Scholarship; Catherine Cohen and Leontine Myers, pianists of New York, awarded scholarships continued from previous years, and Louise Curcio of New Jersey, to whom a scholarship was granted in collaboration with the American Foundation for the Blind.

Other successful contestants included the following: in piano, Ira Spector, six years old, of New York; Harold Traumann, Anna Charney, Jeanette Binder, Shirley Reismann and Julius Manney; in violin, Irving Binder and Adele Vertes, and in cello, Jeanette Binder.

As has been the case since the foundation of the Master Institute, the regular work of the students will be supplemented by general lectures, exhibitions and concerts. For its general art talks, the Master Institute will enlist Deems Taylor, Rockwell Kent, Olin Downes, Harvey Wiley Corbett, Arthur Stanley Riggs, Dhan Gopal Mukerji and others. The Institute will, as usual, give concerts with students and faculty members.

Chemet's Tour to Extend West

René Chemet, French violinist, is returning for another tour, commencing early in November. Her schedule will carry her as far west as Denver. On Wednesday evening, Aug. 27, she was the feature of "Celebrity Night," at Llanudno, Wales.



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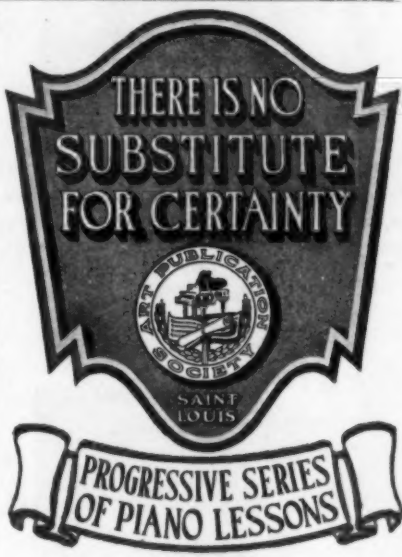
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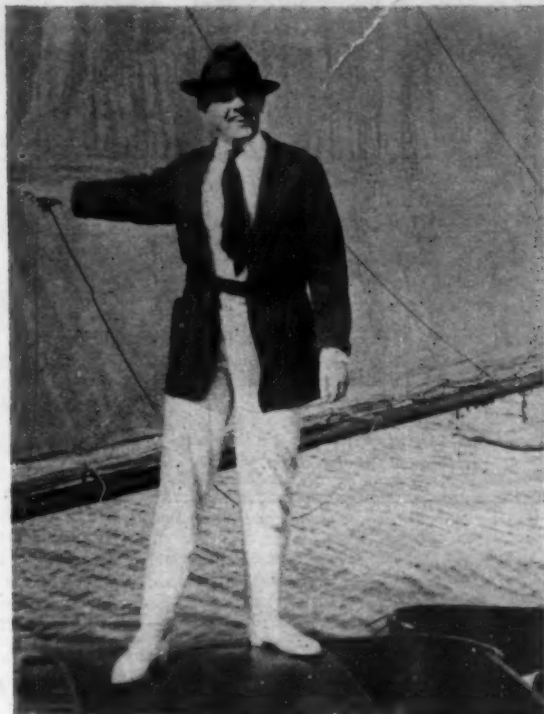
Still Pictures of Movements That Spell Pleasure



After Their Last Concert, Walter Mills, Baritone, and His Pupils, Elizabeth Jones, Joanne de Nault, and Edward Thomas, Drove Up to Big Moosehead from Newcastle, Maine, Where They Have Been Summering.



Howard Taylor, a Member of the Staff of Arthur Judson's Concert Managing Entourage, Shows His Wife How to Mount a Prancing Steed Without Injury to Man or Beast.



Thuel Burnham, Pianist and Teacher, Forsook His Studios Long Enough to Skim the Blue in a Glistening Yacht and to Be Snapped in the Act of Adjusting the Halyard.



Charles Cooper, Pianist, at Quogue, Long Island, Where Tennis Forms a Regular Part of the Day's Activities. With the Tennis Championship Within Reach of His Singing Racquet and with the Tennis Critics Enthusiastic Over His Playing, Who Wouldn't Don Tennis Shoes?



Charles Farwell Edson, Baritone and Vocal Teacher, Spent His Vacation Carrying the Message of Music to the Southwest, Where He Conducted Twenty-three Nights of Community Singing in New Mexico. The Picture Shows Him With the Fish He Did Not Catch.



Mabel Ash, Soprano, Does Well with One Oar on Lac St. Joseph, Canada, Where She Spent Several Weeks This Summer at Her Lodge. There She Studied the French-Canadian Folk-Songs with the Old Villagers in the Laurentian Mountains Where the Inroads of Commerce Have, as Yet, Left No Mark



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